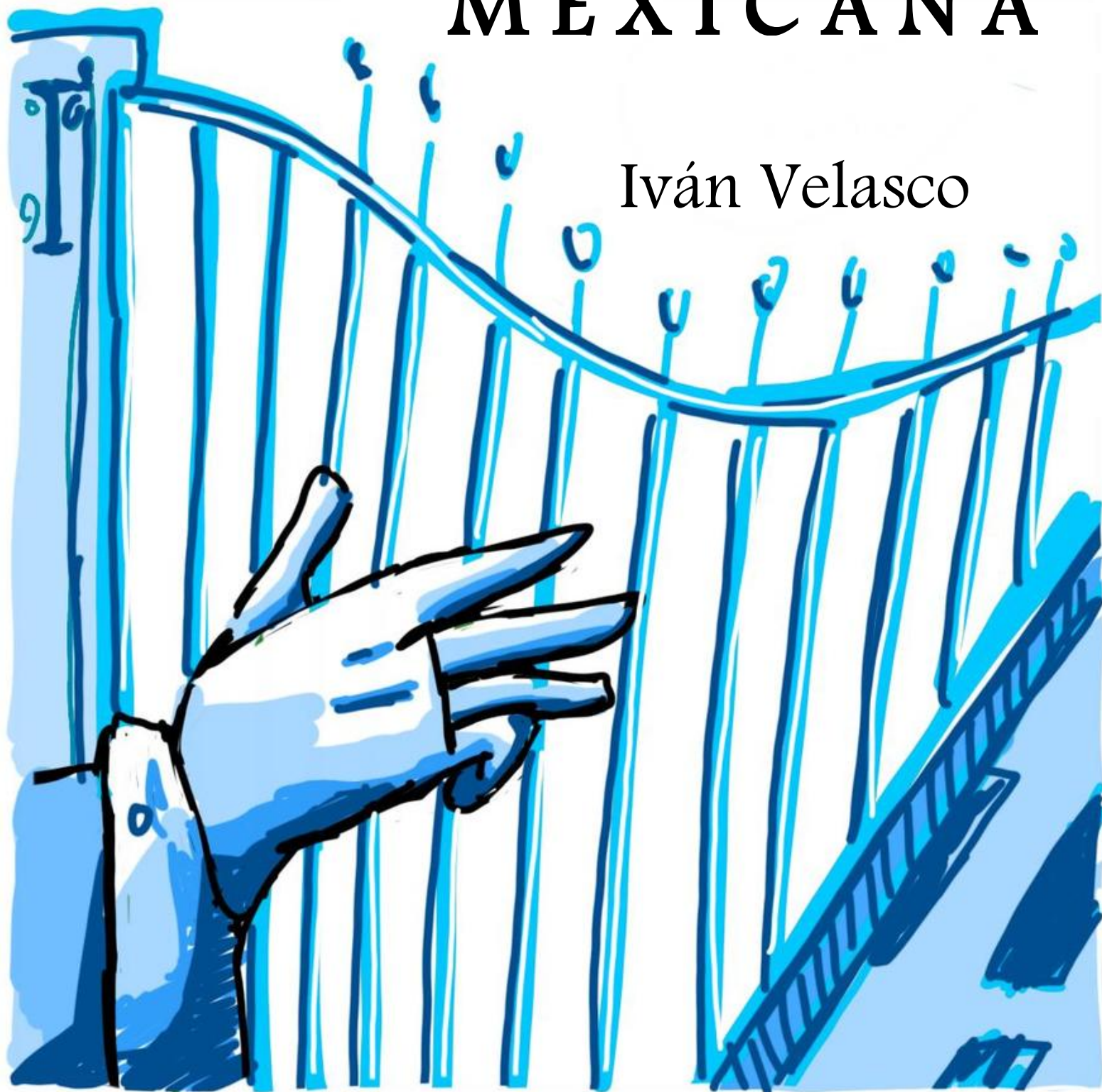


LAS PRIMERAS LECCIONES PARA
ARPA
FOLKLÓRICA
MEXICANA

Iván Velasco





©Iván Velasco.2018©

Las primeras lecciones para Arpa Folklórica Mexicana

Iván Velasco

Xalapa, Veracruz, 2018

Director y autor del método para la enseñanza de
Las primeras lecciones para Arpa Folklórica Mexicana:

Iván Velasco

Formación general, elaboración de tablaturas
y transcripción de ejercicios:

Alicia Navarrete Landa

Colaboración en el diseño de portada e imágenes de digitación:

Ángel Bellido

Colaboración en el diseño de escalas y armaduras musicales:

Diana L. Dorantes Salazar

Primera Edición: abril de 2018.

Universidad Veracruzana

Impreso en México.

Quedan rigurosamente prohibidas, bajo las sanciones establecidas en las leyes, la reproducción o almacenamiento total o parcial de la presente publicación, incluyendo el diseño de la portada, y logo del autor y los modelos incluidos, así como la transmisión de la misma por cualquiera de sus medios tanto si es eléctrico, como químico, mecánico, óptico, de grabación o bien fotocopia, sin la autorización escrita del titular del *copyright*.

Índice

Prólogo	
Introducción	
Consideraciones sobre el Arpa Folkórica Mexicana	
Modelo de arpas: <i>Iván Velasco</i>	
Esquemas de escalas y armaduras musicales para	
Arpa Folklorica Mexicana	
Digitación y movimiento de palancas	
Tablatura para Arpa Folklorica Mexicana I	
Ejercicios I	
Intervalos y Triadas	
Acordes con Séptima	
Tablatura para Arpa Folklorica Mexicana II	
Ejercicios II	
Referencias bibliográficas y electrónicas	

Prólogo

La presente edición ofrece una metodología didáctica integradora y abierta, para propiciar el éxito de la enseñanza-aprendizaje en la interpretación del arpa folklórica mexicana, principalmente dirigida a las niñas y los niños que cursan su educación formal; considerando que la enseñanza de la música ha sido una línea muy común en la sociedad occidental, en la que se encuentra sistematizada desde los primeros niveles escolares hasta los estudios universitarios más adelantados.

Este compendio denominado: *LAS PRIMERAS LECCIONES PARA ARPA FOLKLÓRICA MEXICANA*, pretende ofrecer las bases para formar a buenos principiantes que anhelan y sean capaces de evolucionar en la interpretación de este instrumento de cuerda.

Cabe señalar, que en su diseño se ha considerado una visión enriquecida con miras a vincular estrategias, técnicas y ejercicios con el potencial creativo y el talento, estimados como dimensiones transversales en el campo educativo, que se requieren para coadyuvar en la formación de mejores seres humanos.

Además, nos permite vislumbrar un contexto regionalizado en su procedimiento, situado a lo largo y ancho del territorio mexicano, de amplia diversidad y riqueza cultural, a partir de la experiencia, la convicción, el saber enriquecido de especialistas y profesionales en la disciplina del arpa folklórica mexicana, como lo enmarca su autor, el Maestro Iván Velasco.

Cabe mencionar que, entre otras bondades, brinda amplias oportunidades para el trabajo en la modalidad de solista, o bien, para el acompañamiento de conjuntos, en dúo, en trío y hasta los de tipo orquestal. Asimismo, su bagaje y practicidad ofrecen la misma oportunidad para todos los que lleven el gusto de incursionar en este género musical.

Martha Alicia Landa Huerta

Introducción

Como toda manifestación artística, la música es un producto cultural, y de acuerdo a la elocuente expresión de Elena Poniatowska (1987), “...nada expresa mejor los sentimientos del hombre, sus pasiones, cólera, dulzura, ingenuidad, tristeza, que la música. Usted encontrará en ella el conflicto que tiene en su propio corazón. Es como un choque entre deseos y necesidades; el deseo de pureza y la necesidad de saber”. Y, precisamente, lo que nos ocupa en la presente publicación es ese saber, que tradicionalmente ha trascendido de generación a generación como un dominio de saberes que había que transmitir de padres a hijos, pero que por su fuerza empírica corren el riesgo de fusionarse a los cambios de época, y, en el peor de los casos, puede ir quedando en el olvido.

Con la intención de contribuir al respaldo de un registro y coadyuvar en la educación formal para la profesionalización musical de intérpretes del Arpa Folklórica Mexicana, consciente que desde hace muy poco tiempo, en la sociedad del conocimiento que nos toca vivir, se reclama cierto dominio teórico, técnico y práctico, desde la etapa temprana; he logrado estructurar una metodología simple, con los ejemplos más indispensables, a través de *LAS PRIMERAS LECCIONES PARA ARPA FOLKLÓRICA MEXICANA*.

Dada la majestuosidad de este instrumento, que ha evolucionado desde la raíz viva de nuestra cultura, hasta su introducción orquestal y sinfónica, en un primer acercamiento a este documento se exponen algunas consideraciones sobre el Arpa Folklórica Mexicana, llevándole entre líneas a trasladar su pensamiento desde una idea poética hasta un contexto geográfico.

Posteriormente, se presentan los modelos de Arpas Folklóricas Mexicanas que actualmente se han diseñado para estudiantes y para conciertos, bajo la intervención de la Laudería Veracruzana: Villegas.

Enseguida, con la finalidad de ubicar al estudiante en una posición visual y gráfica, en correspondencia a la notación musical y al pentagrama, encontrará modelos de esquemas de escalas y armaduras musicales; y, bajo el mismo sentido, la digitación y movimientos de palancas esenciales.

Debido a que esta metodología ofrece conceptos elementales, se han incluido tablaturas para Arpa Folklórica Mexicana, para definir formas de escritura musical básica; así como una variedad de ejercicios de aplicación musical, y otros, con temas asociados al contexto nacional. Así también, se han agregado muestras de intervalos, triadas y acordes con séptima.

Ajeno a toda tentación individualista, primordialmente, quiero resaltar el legado musical recibido y la labor formativa de mi preceptor el Doctor Alberto de la Rosa, uno de los más connotados académicos en esta disciplina.

A la Doctora Dahlia Guerra, agradezco el fuerte impulso y gran amor por la música mexicana, así como al Maestro Francisco Loera, director del Mariachi Aztlán de la UTGRV, a mis ex alumnos y alumnos que cada día me inspiran a avizorar un porvenir para la enseñanza y el aprendizaje de la música como parte de su formación integral.

Dejo expresado mi reconocimiento al Maestro José Hernández, fundador y director del Mariachi Internacional Sol de México, gran precursor de la música mexicana, quien ha contribuido a fortalecer mis convicciones profesionales.

No podría dejar de agradecer para el logro de esta edición a mi alma mater y máxima casa de estudios, la Universidad Veracruzana.

Espero haber logrado comunicar e incidir en todo aquel que desee convertirse en un intérprete del Arpa Folklórica Mexicana, no sin antes reiterar que para un buen resultado, la disciplina y constancia serán las mejores compañeras de estas sus primeras lecciones.

Consideraciones sobre el Arpa Folkórica Mexicana

México cuenta con un abanico de combinaciones derivadas de su profundo arraigo popular, que propicia que de las escuelas formales salga gente con otra visión sobre el arpa folklórica, para romper el mito que las separa entre la de conciertos y la del pueblo.

Desde su introducción a América Latina y en sus variaciones a partir del mestizaje, cobró gran relevancia en países como Paraguay, en donde es considerada como instrumento nacional, por su parte, el arpa jarocho, conocida así por su desarrollo desde el puerto de Veracruz en México, de repente, se convirtió en una manifestación popular propia, transformándose en diferentes estilos y formas hermanadas, cada cual con su estilo propio de ejecución, aunado a los temas que les son propios.

De un estudio profundo sobre las raíces vivas de nuestra cultura, la Comisión Nacional para el Desarrollo de los Pueblos Indígenas (CDI) en 2003, presenta a través de su sitio digital, un Fonograma en línea denominado: Arpas indígenas en México; tal cual, el estudio etnográfico se refiere a continuación, recomendamos a todos los lectores consultarlo en su modalidad virtual, dado que la información recabada ha tomado en cuenta a los músicos de arpas folklóricas como creadores, intérpretes, compositores y, sobre todo, como portadores y especialistas de las culturas musicales de sus pueblos.

La CDI, desarrolla acciones y estrategias para preservar, resguardar, conservar, restaurar, curar y difundir el patrimonio cultural de los pueblos y las comunidades indígenas, de acuerdo con los lineamientos y la normatividad establecidos por la institución y otros organismos especializados, a fin de mantener y reconocer la diversidad cultural de múltiples documentos sonoros nacionales.

Además, sostiene que el contenido de Arpas Indígenas de México es el significado de la vida misma, como elemento mágico de los pueblos, del ser divino o de la vida propia, en sí como vehículo de comunicación con las deidades. Las maneras de construcción, las formas de las distintas arpas, los materiales para su manufactura y los oficios que se crean alrededor denotan la riqueza histórica y coetánea de lo que implica ser músico y laudero.

Asimismo, destaca que detrás de cada músico de arpa encontramos contextos sonoros diversos que nos remiten a ceremonias colectivas, ritos de paso, fiestas asociadas al ciclo del maíz y a un sinnúmero de funciones y motivaciones culturales. En tal virtud, la CDI hace referencia al arpa indígena con presencia en 11 estados de la república, por lo menos: Sonora, Chihuahua, Sinaloa, Michoacán, San Luis Potosí, Hidalgo, Veracruz, Puebla, Guerrero, Oaxaca y Chiapas. Los pueblos intérpretes y creadores de este instrumento son nahua, totonaco, teenek, yaqui, mayo, tzotzil, tzeltal, mazateco y guarijío, entre otros.

Basado en una investigación sociohistórica de nuestra nación pluricultural y pluriétnica, con sus matices y variantes, la cosmovisión de los pueblos indígenas de México, en algunas regiones considera la idea de que la música es prestada o enseñada por las deidades a los hombres. Si bien es cierto que el conocimiento musical se transmite comúnmente de padre a hijo, vía oral o a través de las parroquias y algunos centros de enseñanza, como las escoletas, no cualquiera puede ser músico, pues además del talento e interés se necesita que uno sea elegido para la tarea, a través de diferentes formas, que pueden ser a través del sueño iniciático de una muerte simbólica, un don especial e incluso una petición concreta en algún lugar sagrado. Generalmente estos lugares son cuevas, ríos y ojos de agua, que en la cosmovisión indígena son lugares sagrados donde se encuentra la música, las semillas, el agua, el viento, el trueno y otros elementos necesarios para la vida.

En algunas comunidades, cuando un músico o capitán de danza muere se hace un ritual especial que incluye la ejecución musical de la danza o música ritual que ejecutaba en vida; colocando su cara hacia el oriente, donde sale el sol, y sus instrumentos se entierran con él o se llevan a lugares sagrados. Su lugar es el oriente, donde van a seguir ayudando a que salga el sol y continúe la vida. (CDI: 2017).

Por cuanto al arte de hacer y/o reparar instrumentos musicales, como el arpa, de cuerda pulsada, la dedicación a la Laudería, implica que debe amarse a la música y todo a su alrededor para capacitarse más y lograr mejores resultados sonoros; se debe estudiar acerca de la historia de la música pero

también de acústica, métodos de construcción, materiales y mecanismos de los instrumentos.

En ese sentido, cada arpa de autoría individualizada y artesanal, posee componentes estructurales de amplia variabilidad, como su caja de resonancia, ya sea compuesta por duelas o triplay maleable, la tapa, el espejo, el mástil, las cavidades sonoras, el diapasón, sus palancas, sus cuerdas y bordones, el mástil, las cavidades sonoras, y su complementaria e indispensable llave, lo convierten en un cordófono único, perfecto en su vestidura delicadamente distintiva, que cada laudero le imprime, inclusive, el acabado de barnizado, la marquetería fina y el toque personal de quien la elabora y de quien será su dueño.

De las conocidas obras de Gustavo Adolfo Bécquer, en su Rima VII: “Del salón en el ángulo oscuro”, algunos de los críticos literarios, apuntalan al hecho de que el arpa tenga una cualidad humana como lo es el poder estar en silencio, como si no se atreviera ni tan siquiera a mover una sola de sus cuerdas:

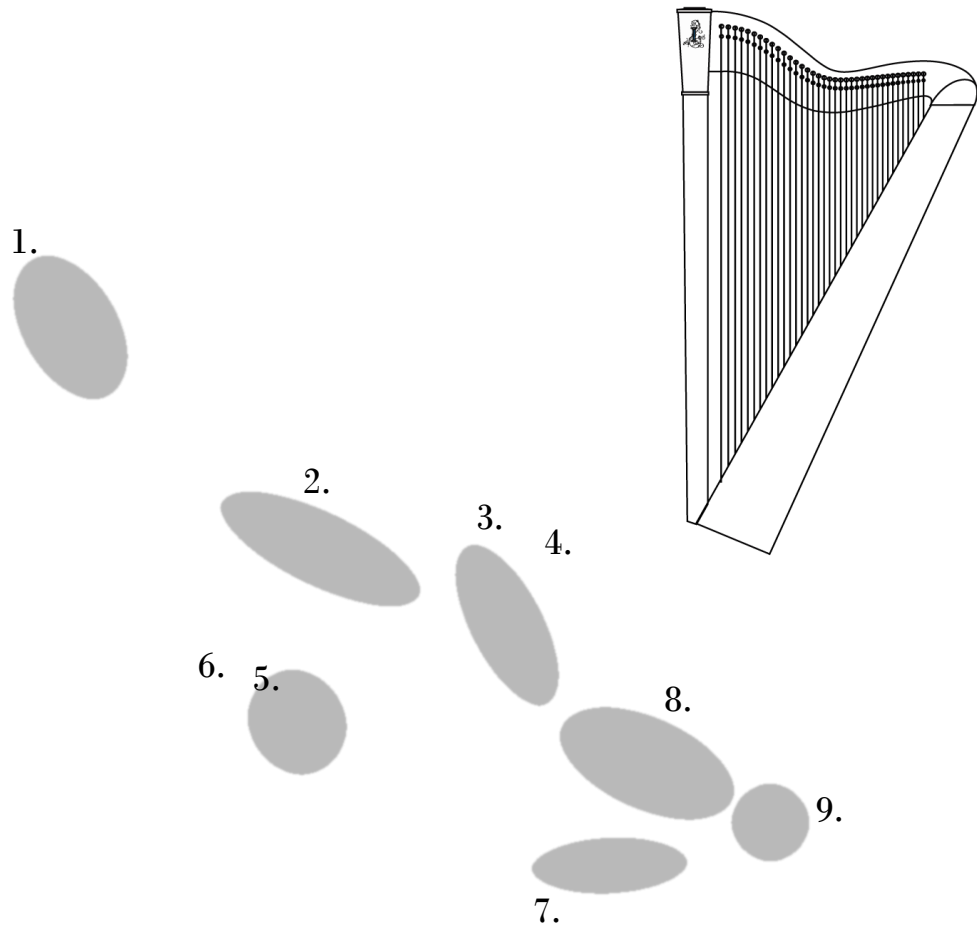
/ Del salón en el ángulo oscuro, / de su dueña tal vez olvidada, / silenciosa y
cubierta de polvo, / veíase el arpa. / ¡Cuánta nota dormía en sus cuerdas, /
como el pájaro duerme en las ramas, / esperando la mano de nieve / que sepa
arrancarlas! /

El gran poeta quiso también asignarle una personificación, en este caso de las notas que el arpa puede tocar, en una idea combinada a la vez con la comparación con un pájaro en un árbol que está esperando a que llegue el invierno para emigrar; otro recurso utilizado a manera de metáfora es la mano de nieve, mezclando así la mano de la dueña que toca el arpa con el invierno que hace desplazar el pájaro. Las notas, al igual que el ave, esperan que alguien las toque para salir de las cuerdas, convirtiéndose en un sonido bello; en ese sentido, el poeta espera a que alguien le escuche para poder expresar sus sentimientos, identificando al arpa como un genio que necesita de alguien que los transporte y dé vida, llegando así al encuentro de la música con la poesía y con el amor.

El arpa folklórica en sí misma encierra una majestuosidad sonora y una peculiar belleza en su vestidura y en la historia que le acompaña, la

completud de sus componentes da pie al estudio teórico-práctico de sus elementos necesarios para su lectura e interpretación de forma comprensiva, por cuanto al ritmo, melodía, textura y timbre, organizados según a las formas musicales pertenecientes al arte de los sonidos. El acercamiento de todo individuo a este instrumento desde la edad temprana aportará, sin duda, una formación identitaria, el desarrollo de su potencial y de su creatividad, un desarrollo como persona, en su relación consigo mismo y como ser en sociedad.

Ubicación del arpa en México



1. Arpa de pascolas.

2. Arpas trípodes.

3. Arpa de Moctezuma.

4. Arpa de sonajitas.

5. Arpa grande de planeca.

6. Arpa chica de occidente.

7. Arpa de Costa Chica.

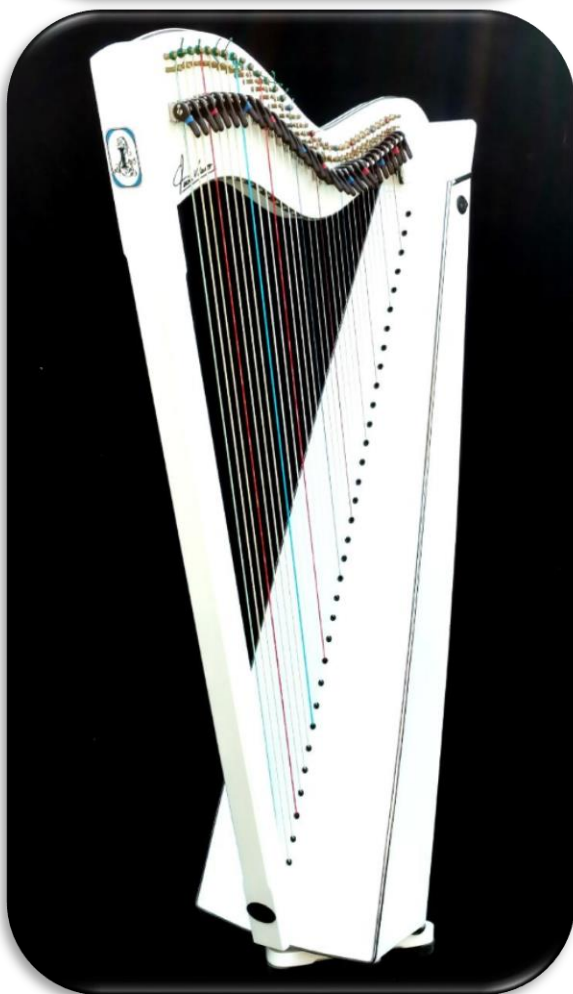
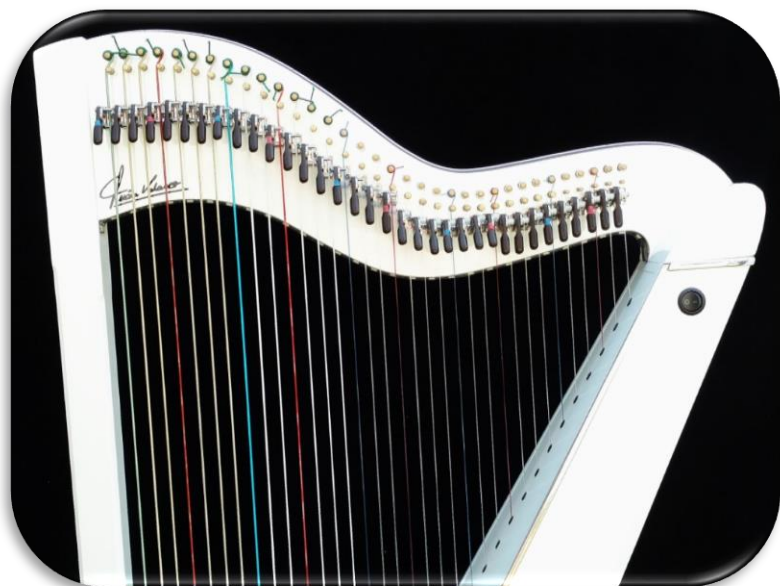
8. Arpas jarochas.

9. Arpas de Los Altos.

MODELO DE ARPAS

Iván Velasco

MODELO PARA ESTUDIANTES



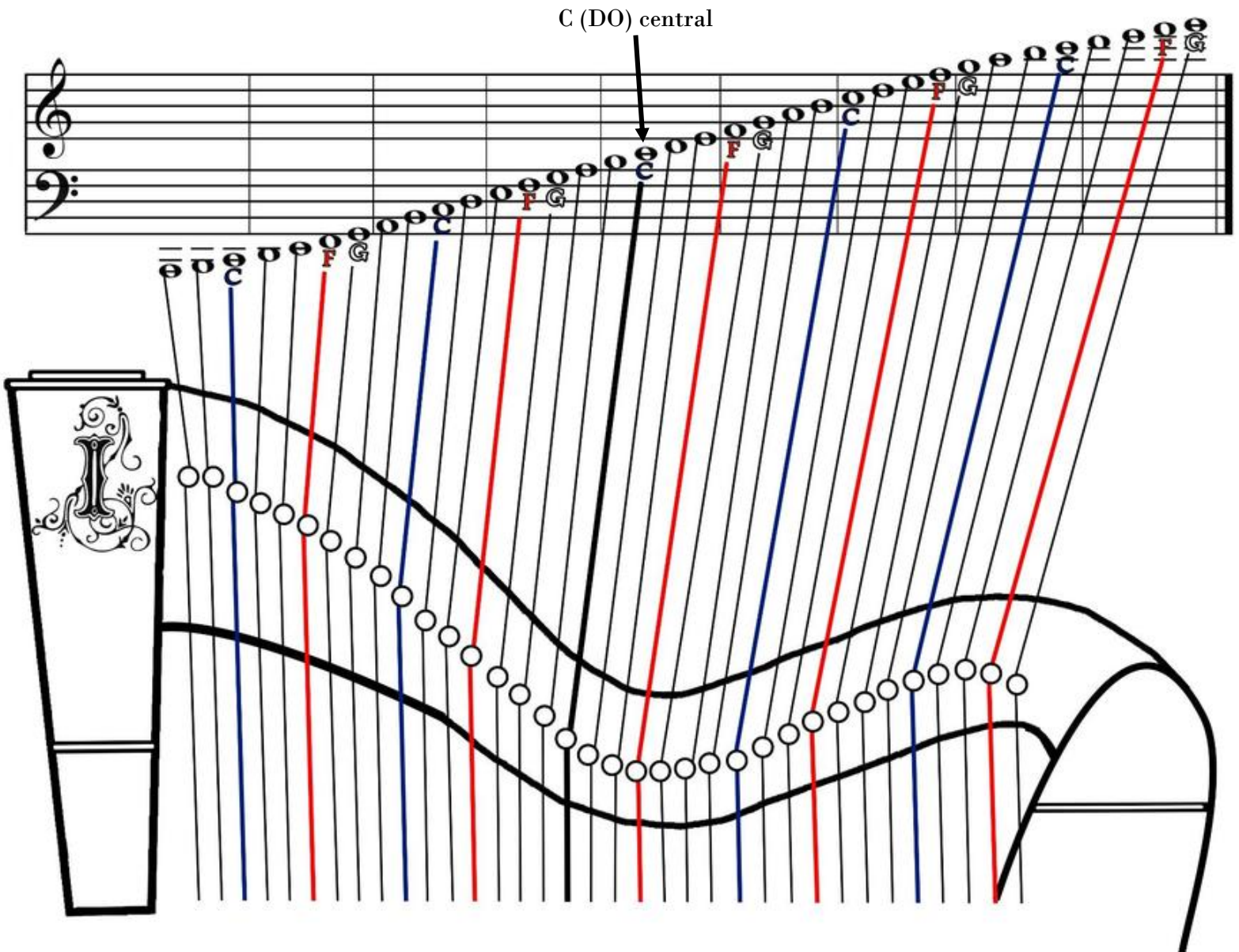
MODELO PARA CONCIERTO



ESQUEMAS DE ESCALAS Y ARMADURAS MUSICALES PARA ARPA FOLKÓRICA MEXICANA

C (DO) Mayor *Escala natural*

Armadura de C (DO) Mayor - Sin sostenidos y sin bemoles

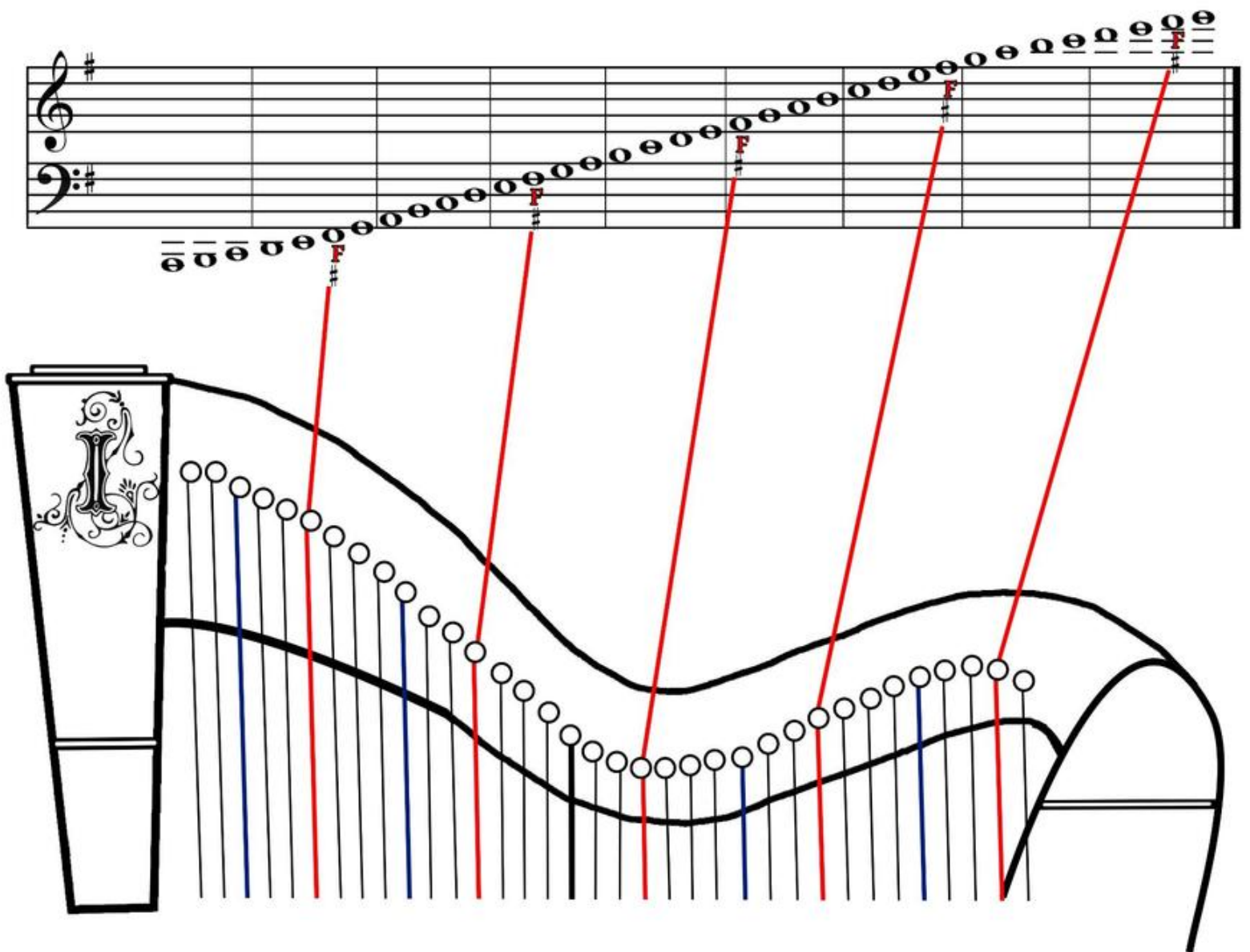


Orden de bemoles y sostenidos

#	F	C	G	D	A	E	B
b	B	E	A	D	G	C	F

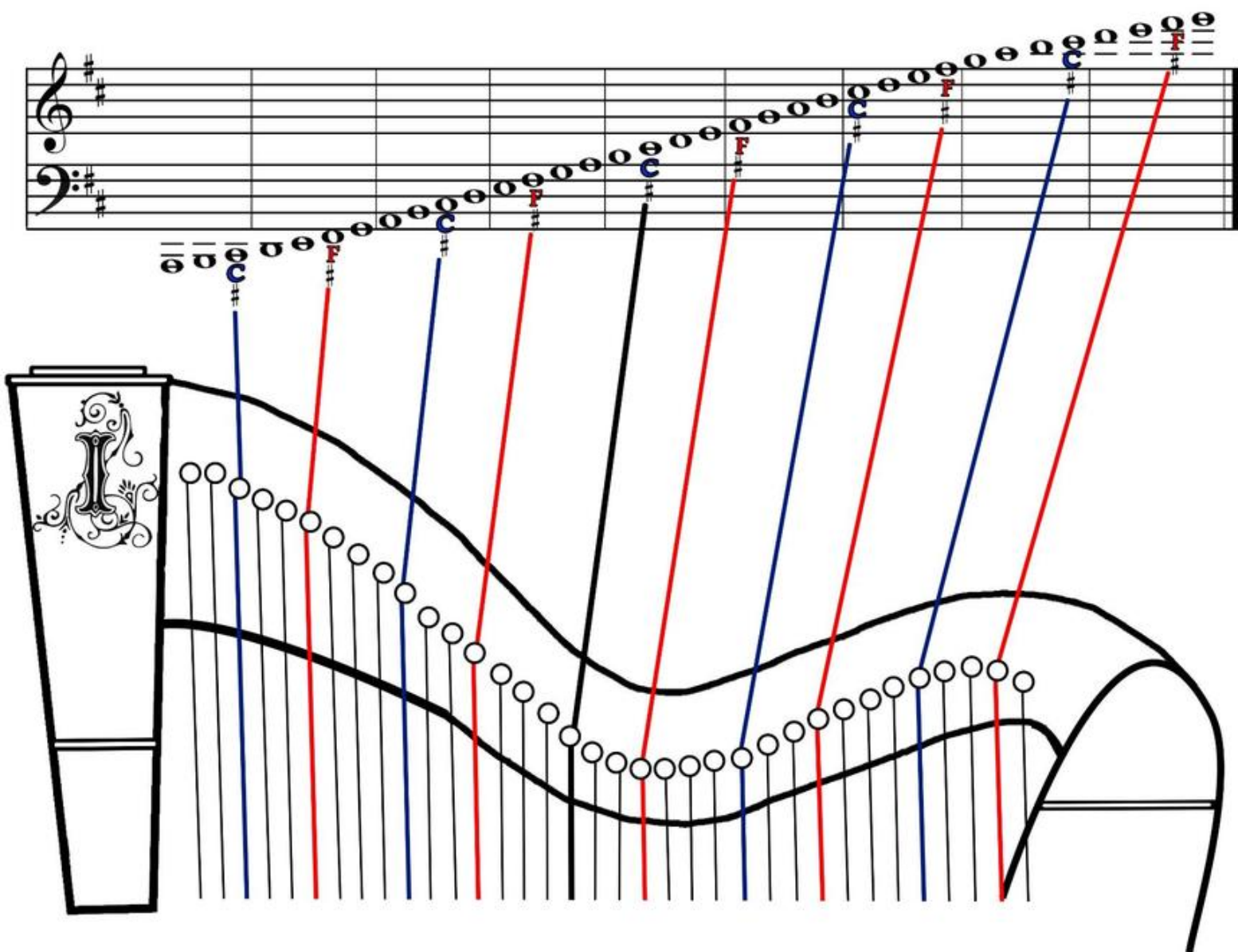
G (SOL) Mayor

Armadura de G (SOL) Mayor- F# (FA sostenido)



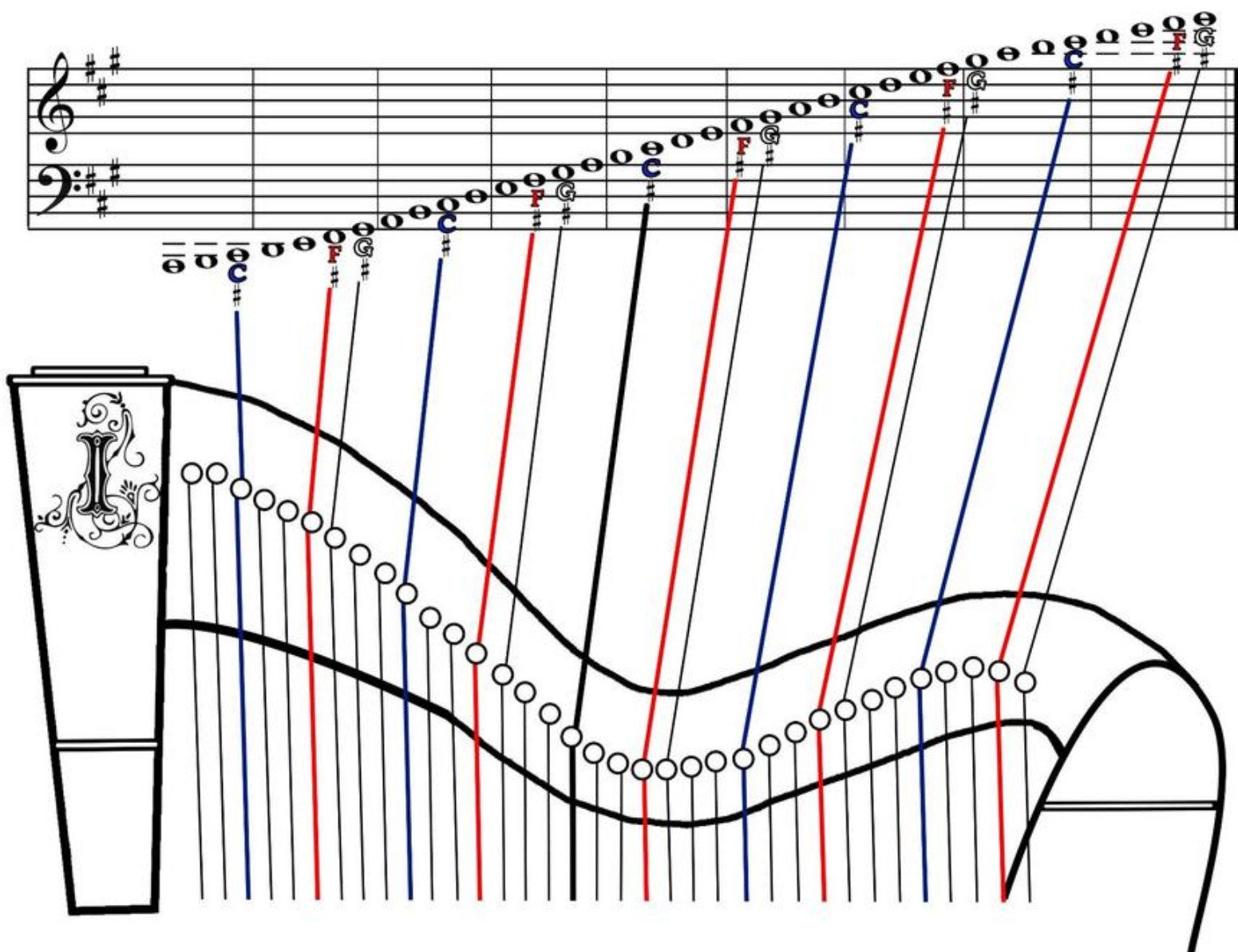
D (RE) Mayor

Armadura de D (RE) Mayor – F#- C# (FA y DO sostenido)



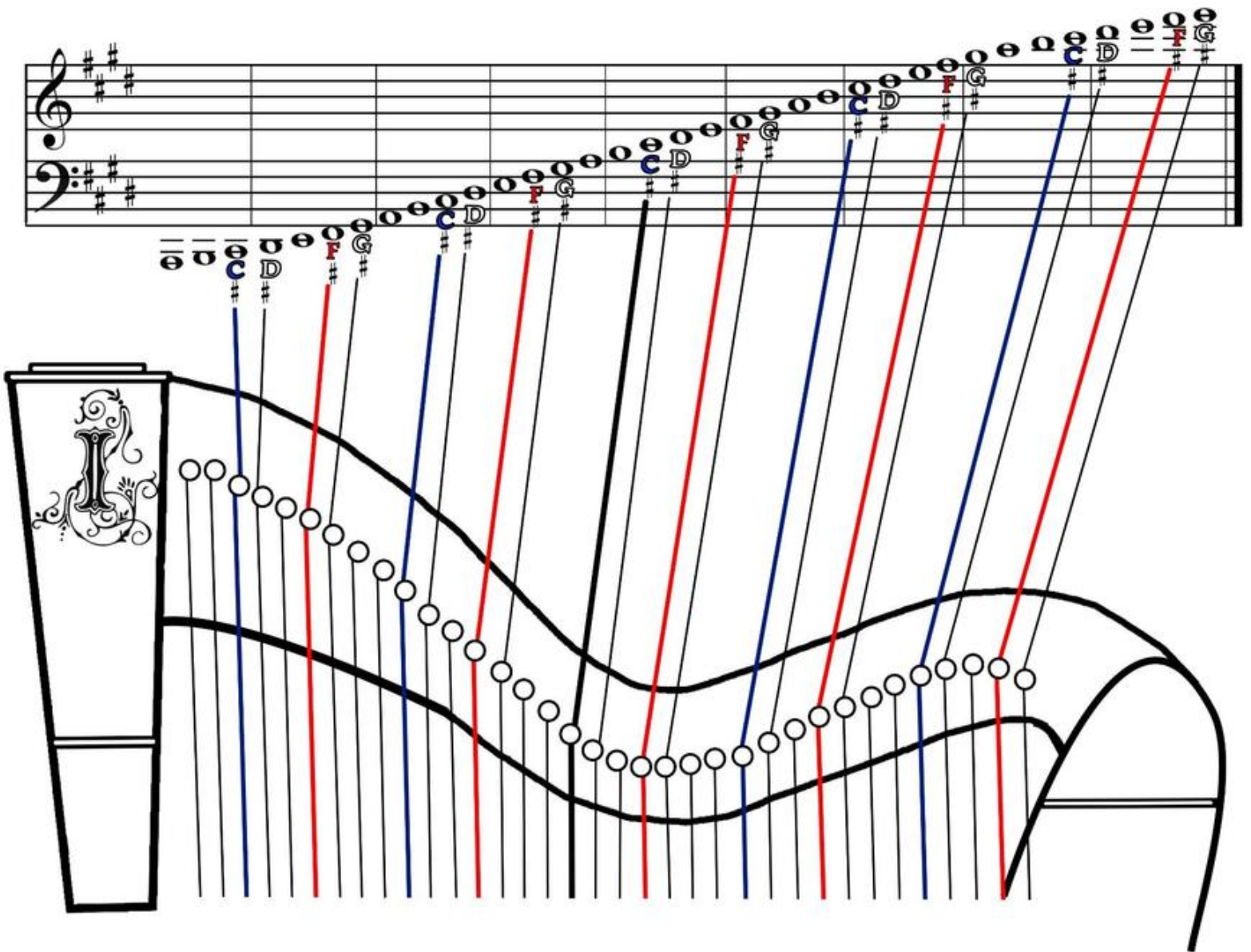
A (LA) Mayor

Armadura de A (LA) Mayor - F#-C#-G# (FA, DO y SOL sostenido)



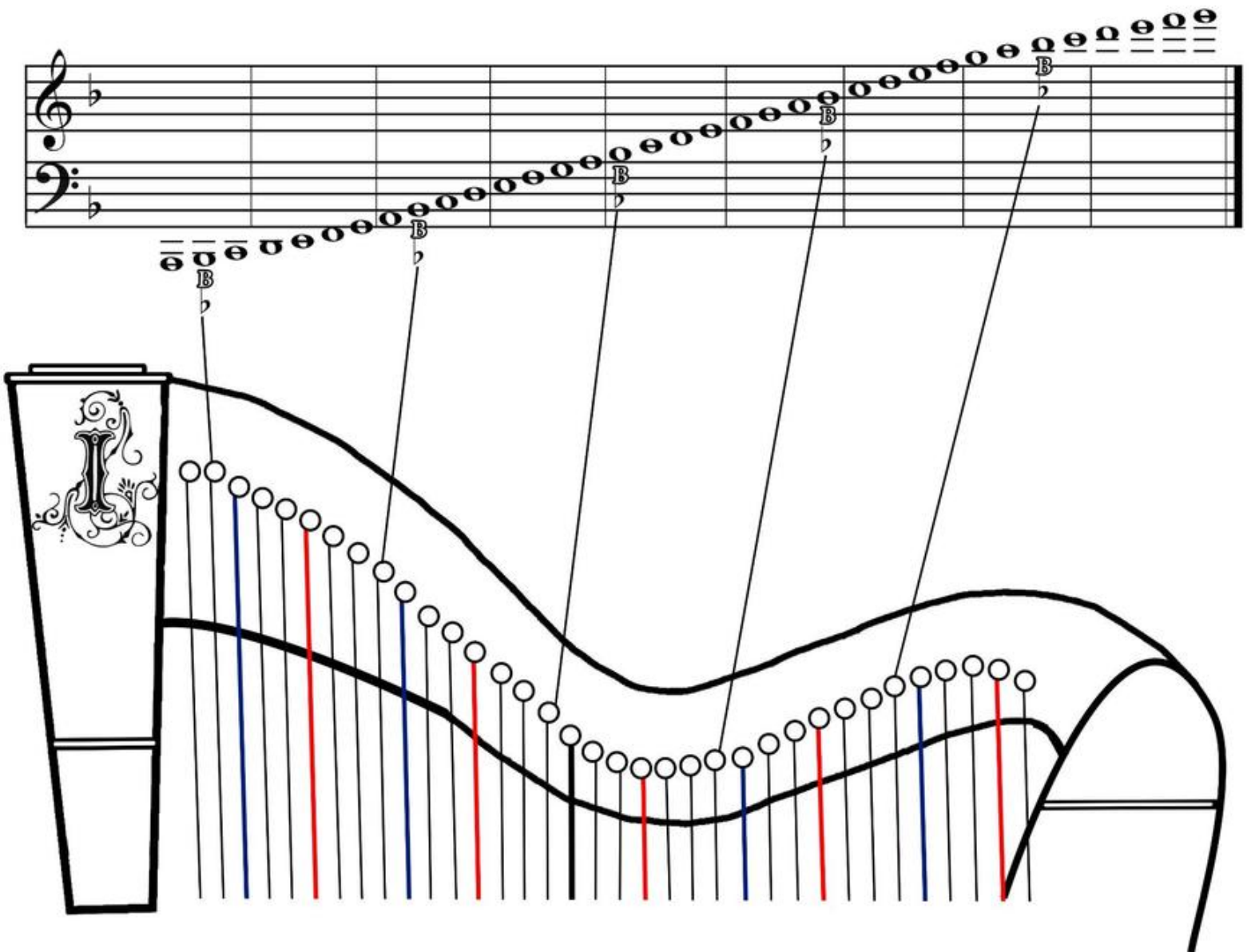
E (MI) Mayor

Armadura de E (MI) Mayor - F#-C#-G#-D#



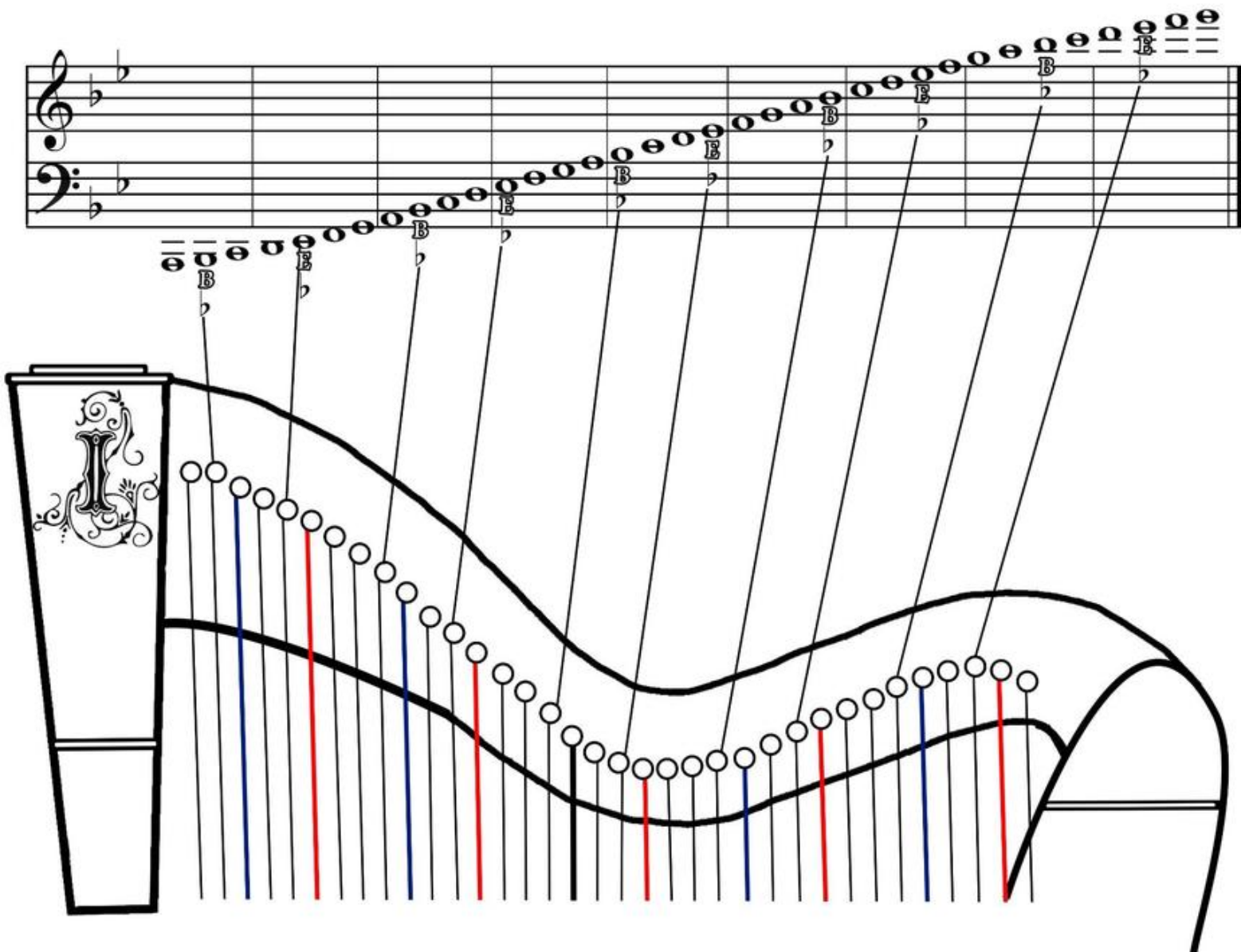
F (FA) Mayor

Armadura de F (FA) Mayor – Bb (SI bemol)



Bb (SI bemol) Mayor

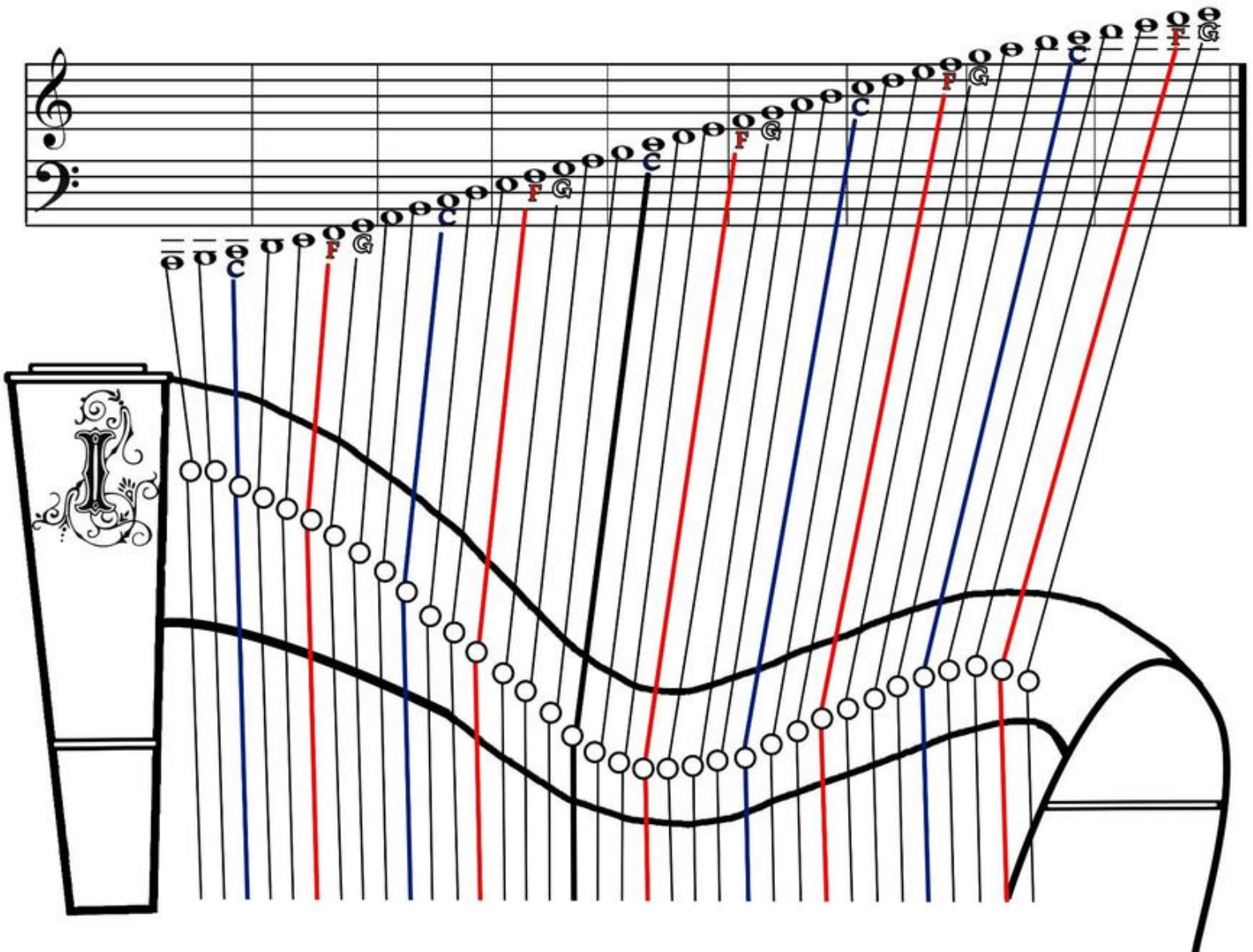
Armadura de Bb (SI bemol) Mayor - Bb-Eb (SI y MI bemol)



A (LA) Menor

Armadura de A (LA) menor- Sin sostenidos y sin bemoles

Los relativos menores se obtienen con una tercera menor descendente
En este caso sería el relativo menor de C (DO) Mayor

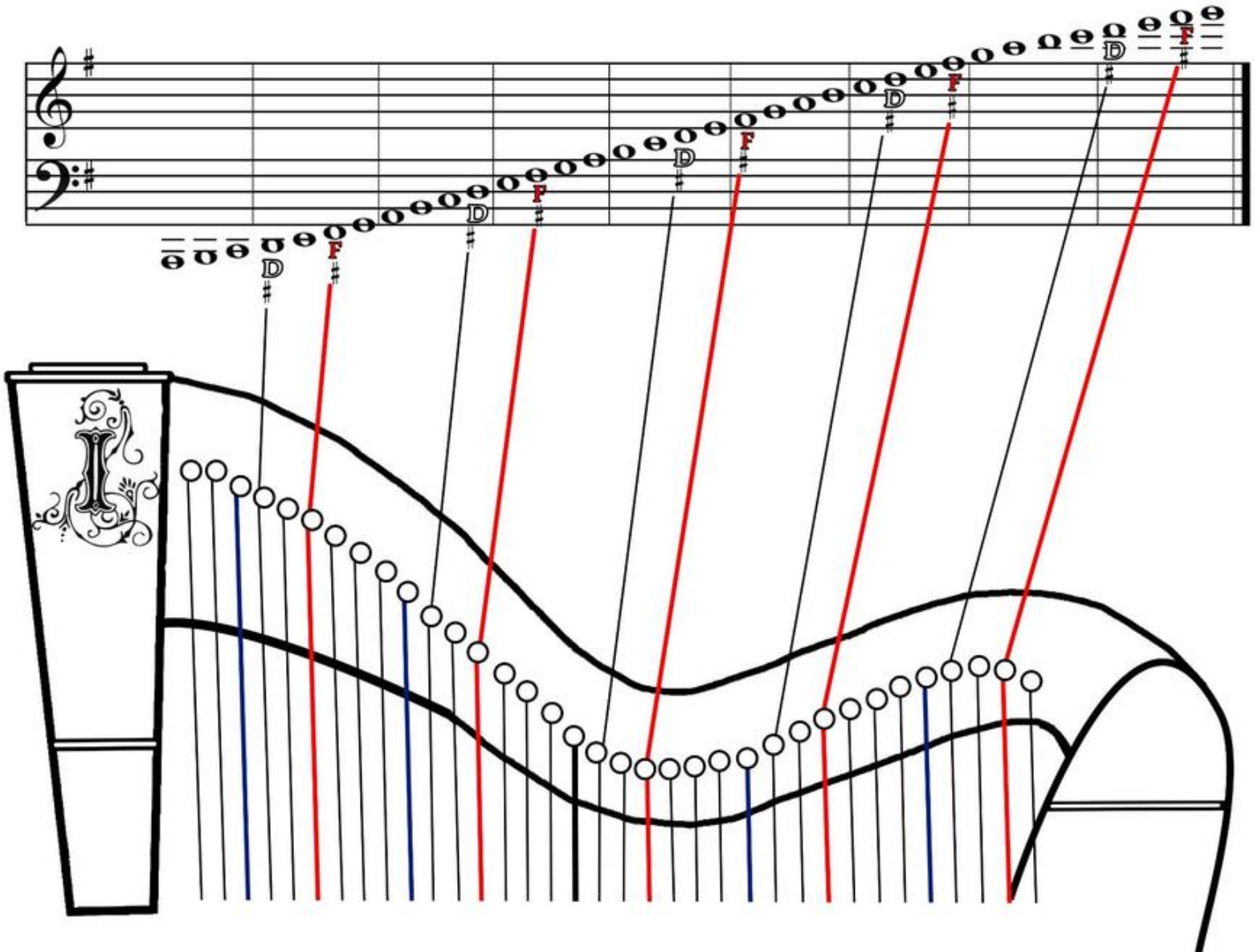


Em (MI menor)

Armónica

Se altera séptimo grado - D# (RE sostenido)

Los relativos menores se obtienen con una tercera menor descendente
En este caso sería el relativo menor de G (SOL) Mayor

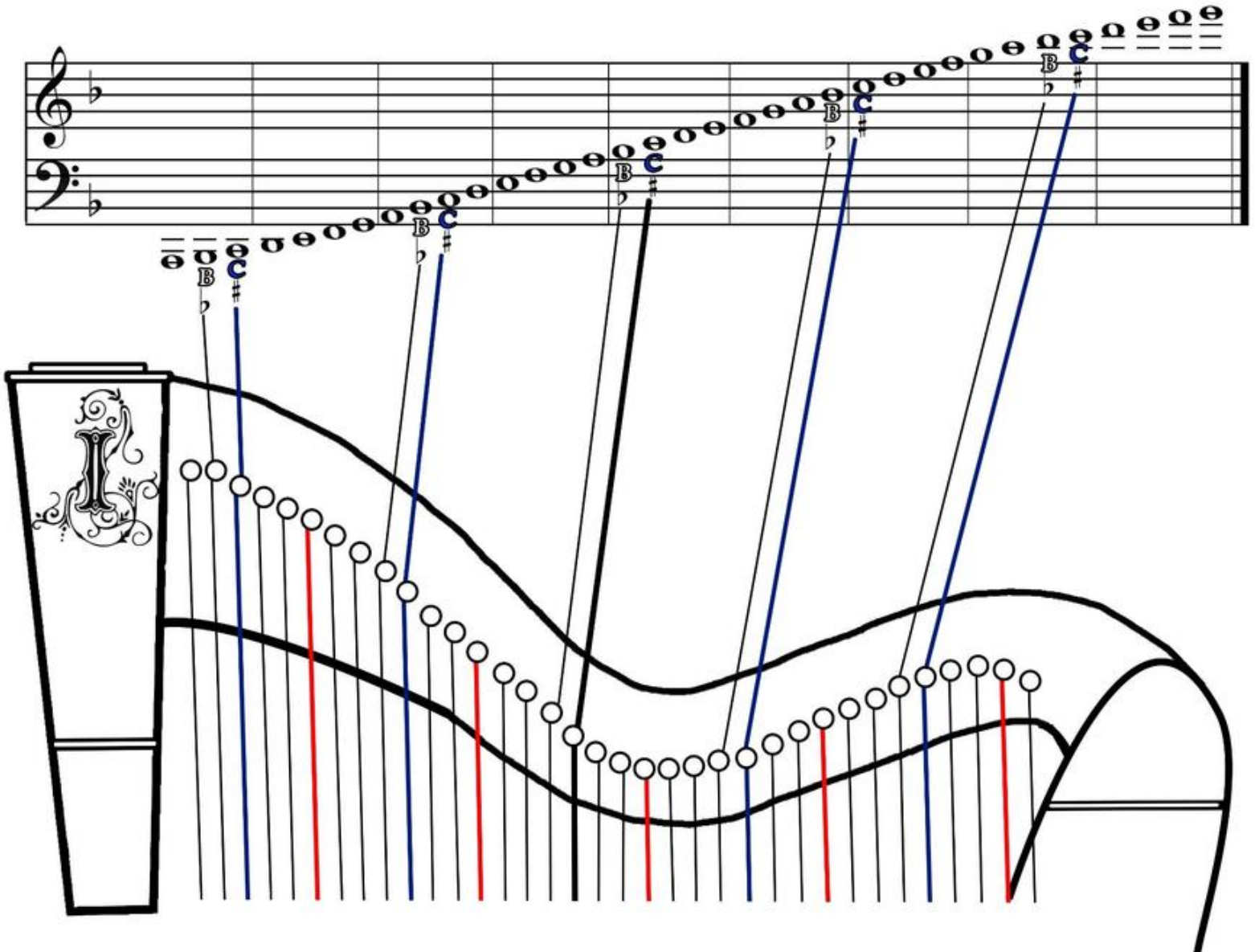


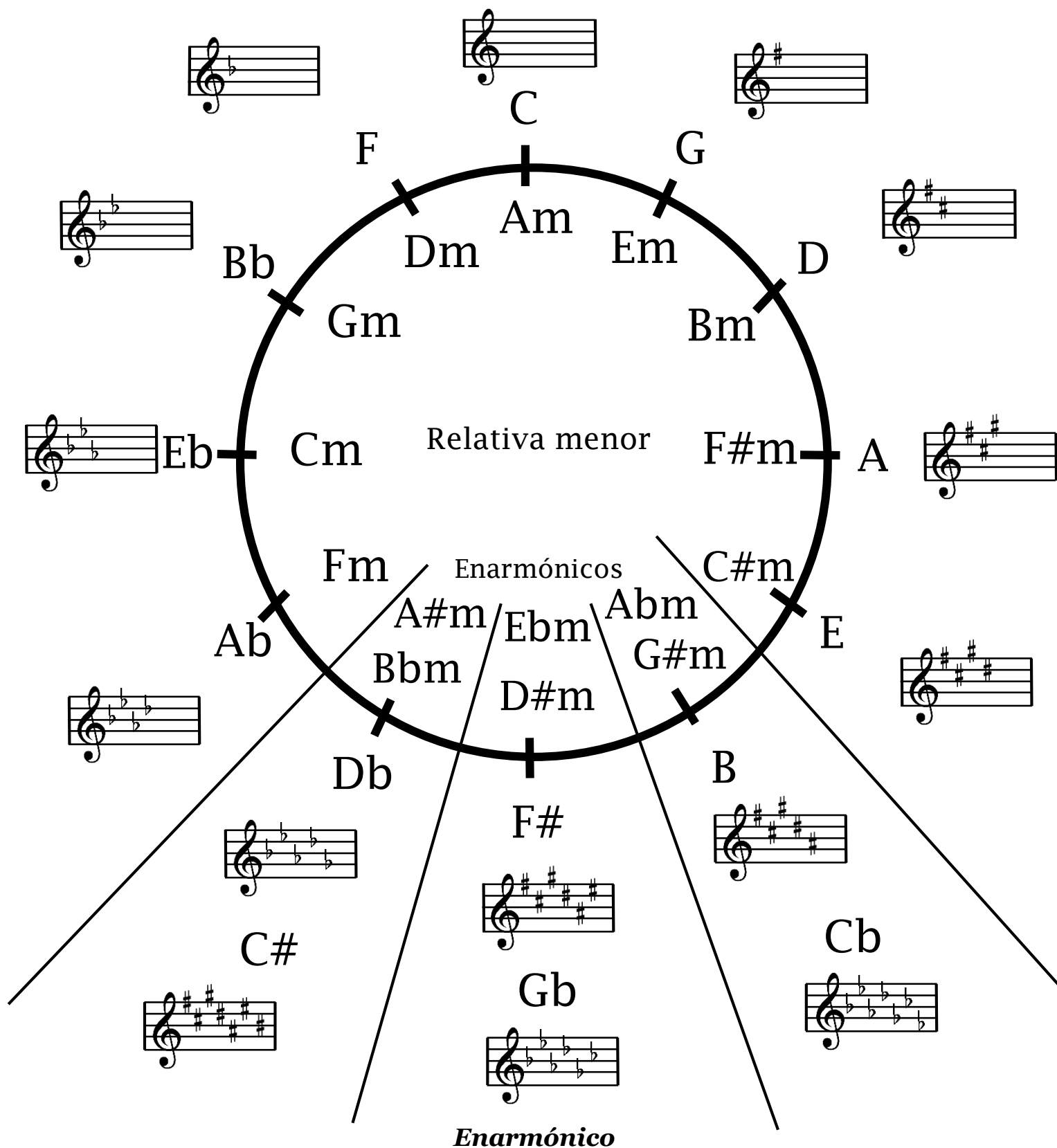
Dm (RE menor)

Armónica

Se altera el séptimo grado - C# (DO sostenido)

Los relativos menores se obtienen con una tercera menor descendente
En este caso sería el relativo menor de F (FA) Mayor

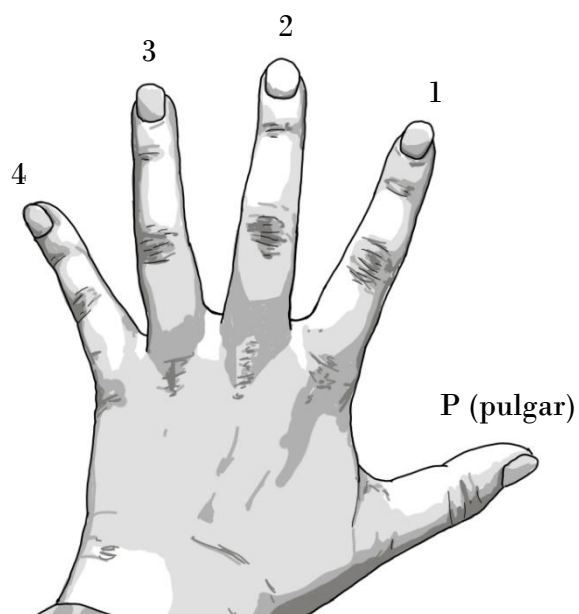




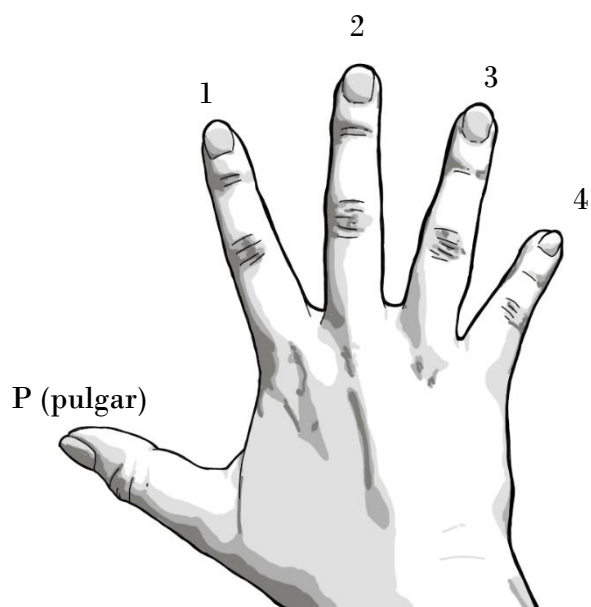
La Enarmonía en música es el nombre que se aplica a la relación entre dos o más sonidos, que, a pesar de poseer distintos nombres, se aproximan en su entonación, resultando casi idéntica en la afinación temperada.

DIGITACIÓN Y MOVIMIENTO DE PALANCAS

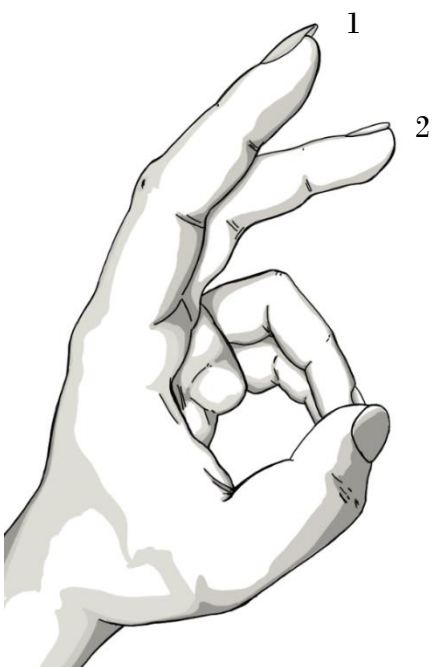
Digitación para arpa y movimiento de palancas



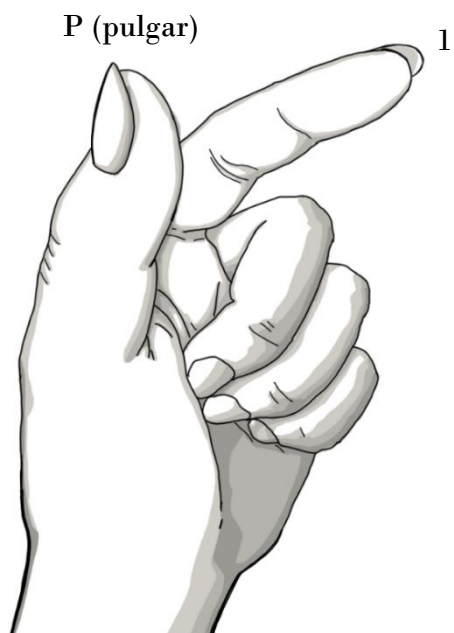
Digitación mano izquierda



Digitación mano derecha



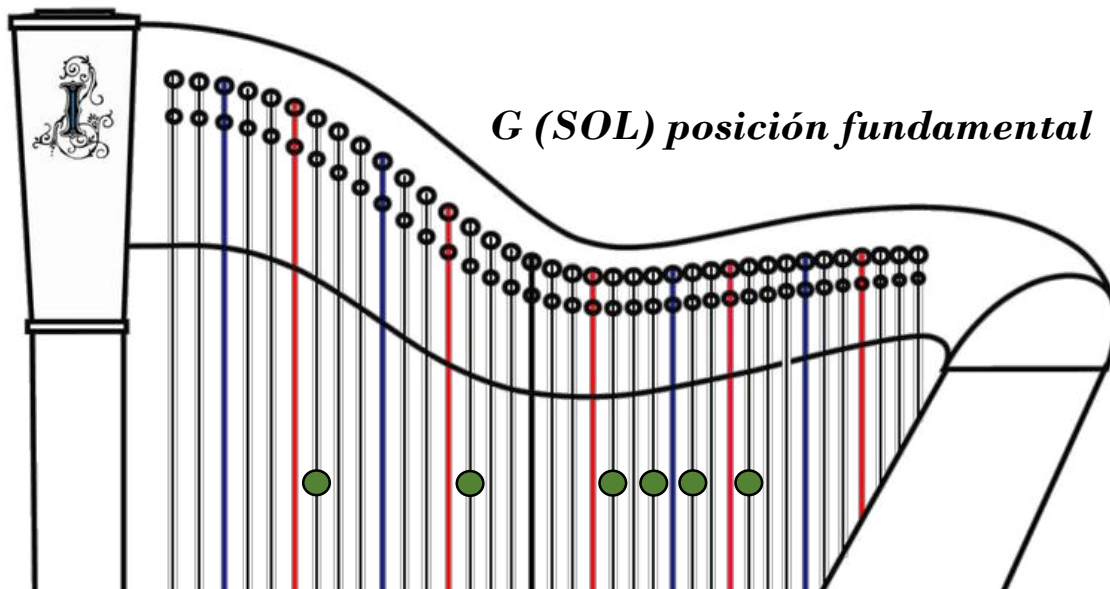
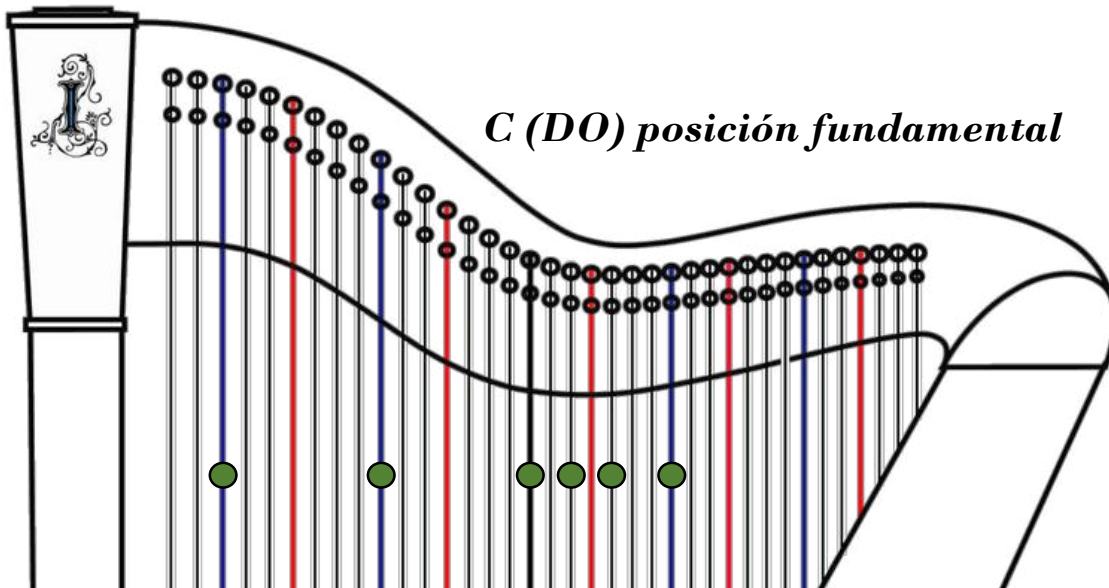
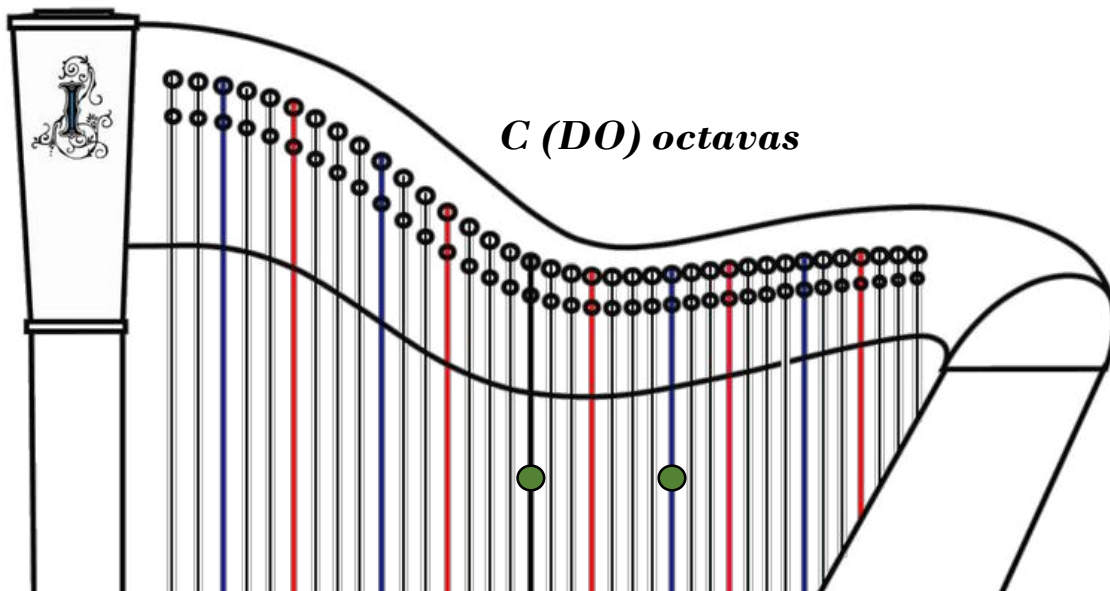
Movimiento de los dedos 1 y 2
para cambio de palancas en
posición de 3era hacia abajo

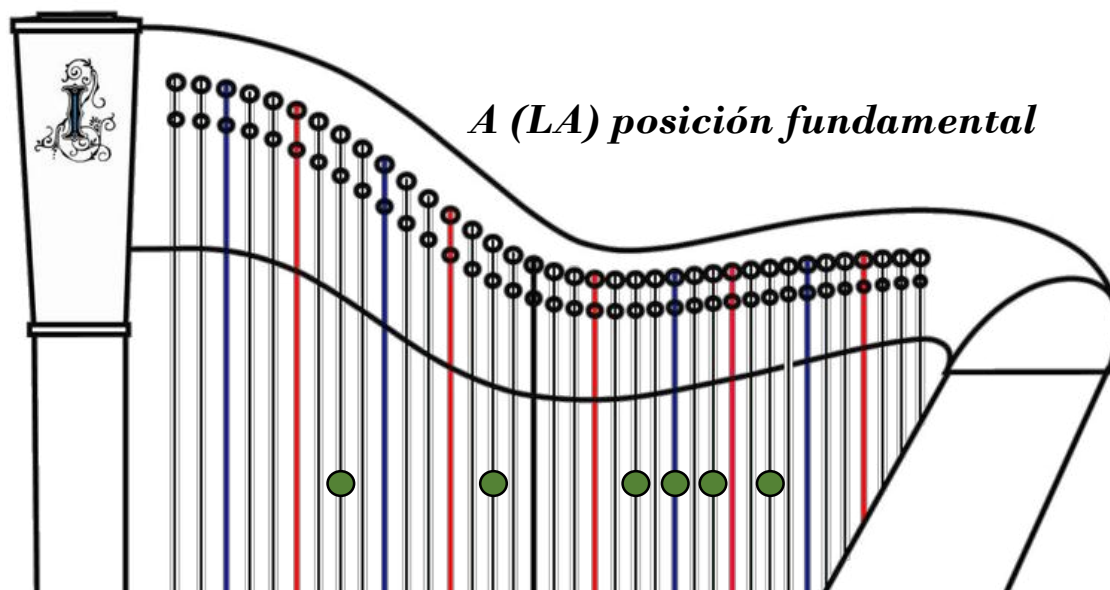
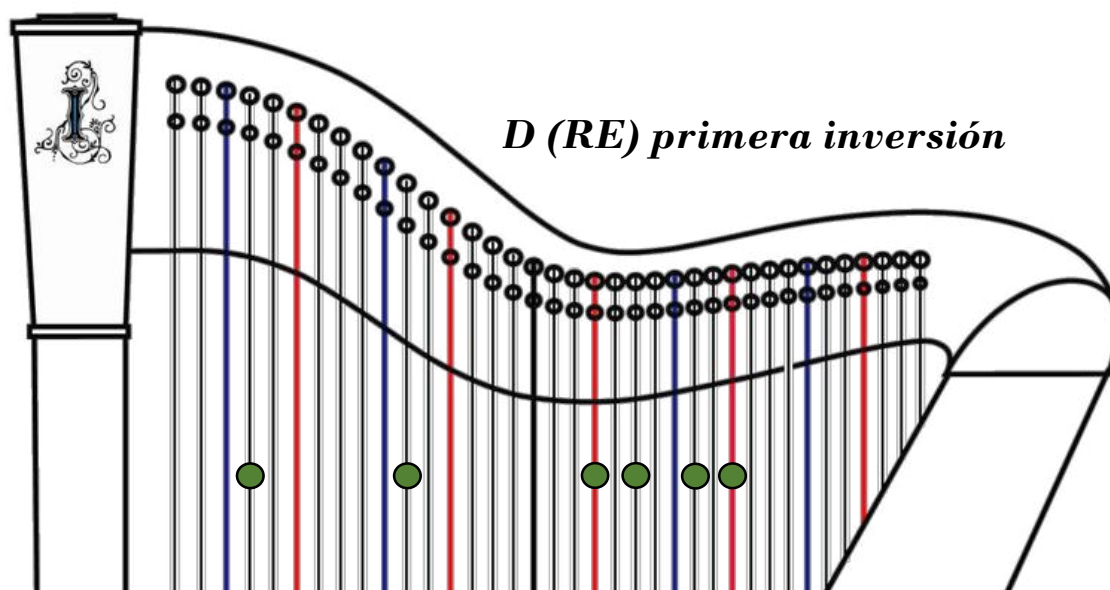
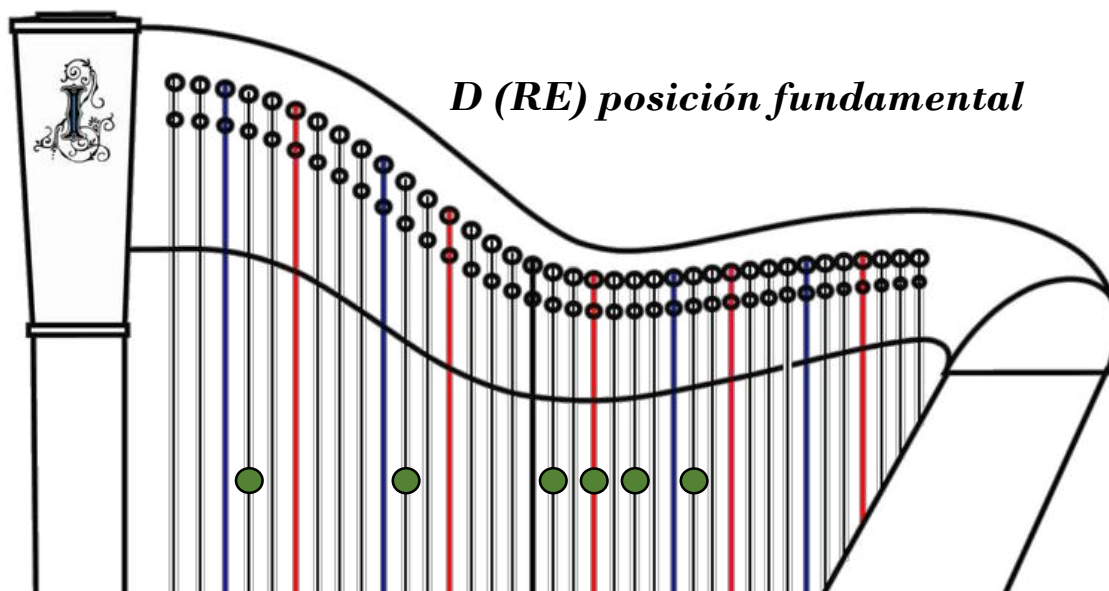


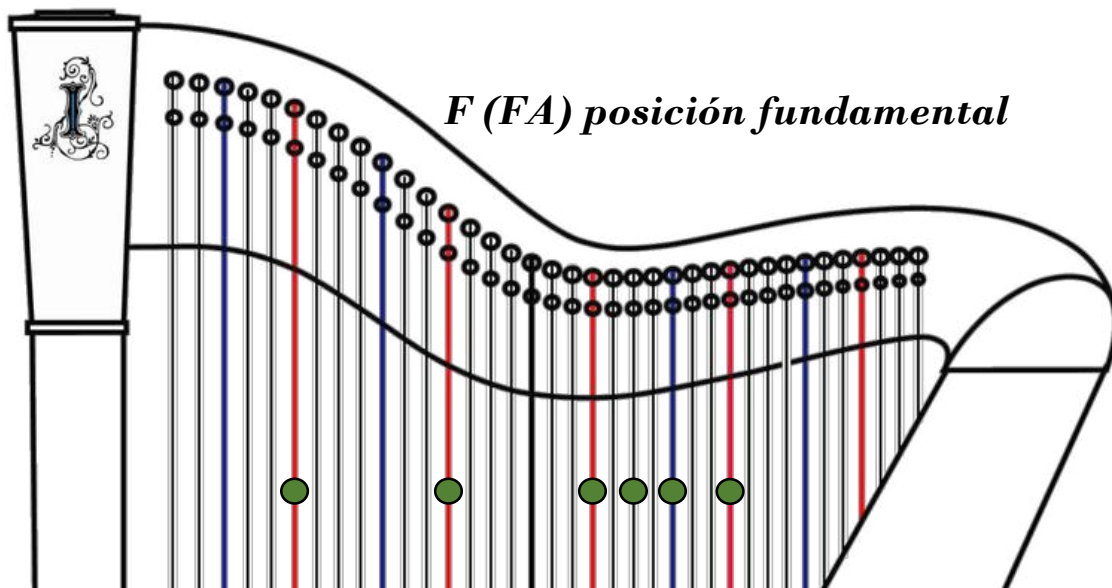
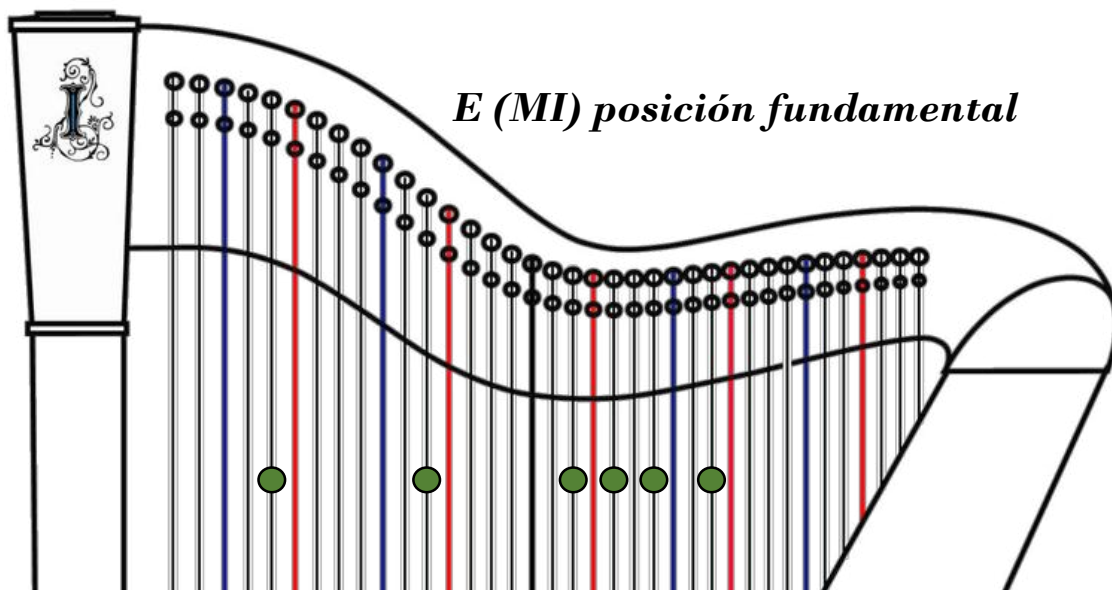
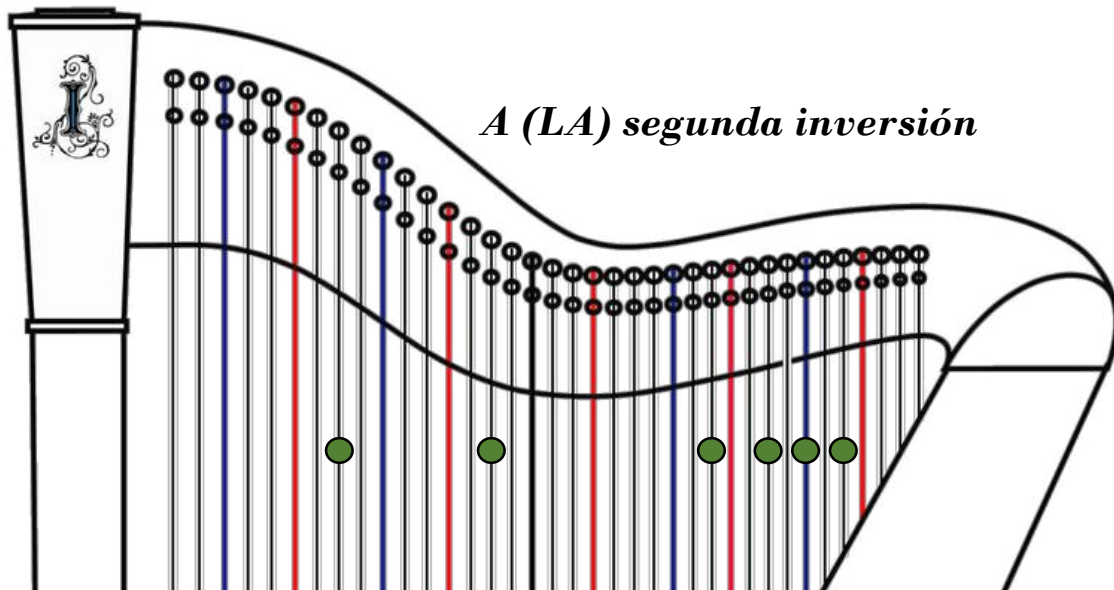
Movimiento de los dedos P
(pulgar) y 1 para cambio de
palancas en posición de 3era
hacia arriba

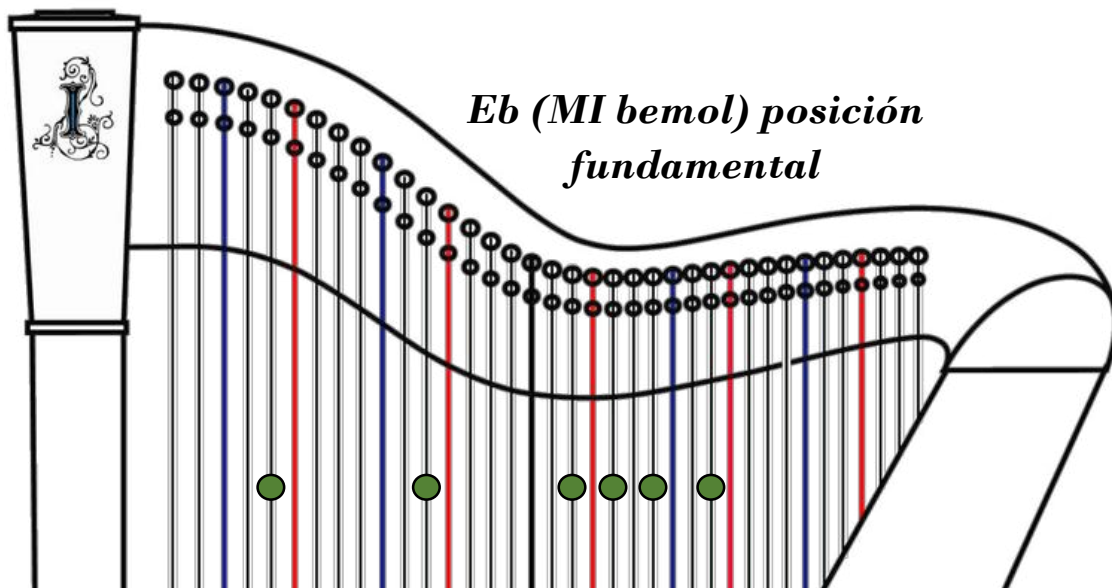
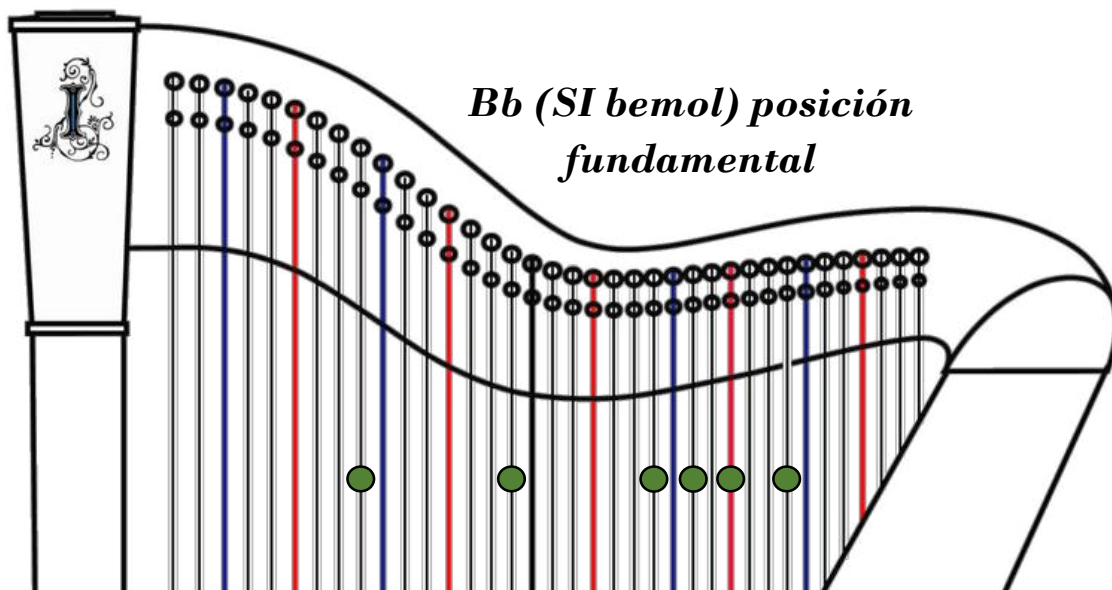
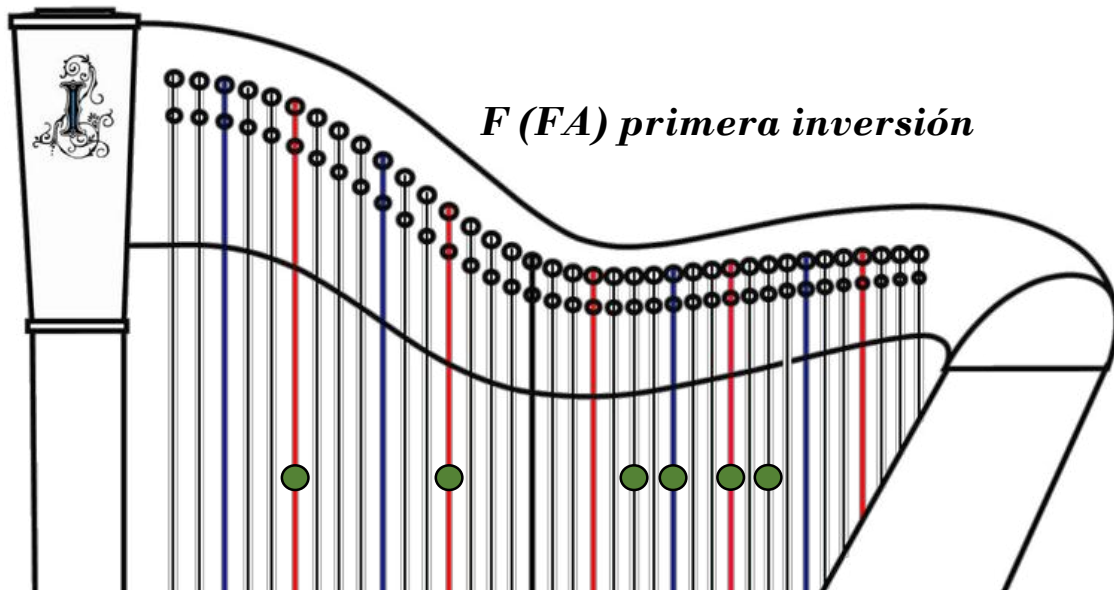
TABLATURAS PARA ARPA FOLKLÓRICA MEXICANA

I









EJERCICIOS

I

Ejercicio en C (DO) octavas

This musical exercise is written in 4/4 time and consists of 36 measures, organized into nine groups of four measures each. The melody is composed of quarter notes and rests, with a consistent rhythmic pattern of quarter notes followed by rests. The exercise is designed to practice octaves in the key of C (DO).

The measures are numbered 1 through 36, with the numbering starting at the beginning of each group of four measures. The exercise concludes with a double bar line at the end of measure 36.

Ejercicio en C (DO) posición fundamental

The musical score is a piano exercise in C major, 4/4 time, consisting of 24 measures. It is divided into six systems, each containing four measures. The right hand (treble clef) plays chords, and the left hand (bass clef) plays a bass line. The exercise is numbered 1 through 24.

Measures 1-4: The right hand plays a C major triad (C-E-G) in the treble clef. The left hand plays a C major triad (C-E-G) in the bass clef. Measure 1 is marked with a '1' below the staff.

Measures 5-8: The right hand plays a C major triad (C-E-G) in the treble clef. The left hand plays a C major triad (C-E-G) in the bass clef. Measure 5 is marked with a '5' below the staff.

Measures 9-12: The right hand plays a C major triad (C-E-G) in the treble clef. The left hand plays a C major triad (C-E-G) in the bass clef. Measure 9 is marked with a '9' below the staff.

Measures 13-16: The right hand plays a C major triad (C-E-G) in the treble clef. The left hand plays a C major triad (C-E-G) in the bass clef. Measure 13 is marked with a '13' below the staff.

Measures 17-20: The right hand plays a C major triad (C-E-G) in the treble clef. The left hand plays a C major triad (C-E-G) in the bass clef. Measure 17 is marked with a '17' below the staff.

Measures 21-24: The right hand plays a C major triad (C-E-G) in the treble clef. The left hand plays a C major triad (C-E-G) in the bass clef. Measure 21 is marked with a '21' below the staff.

Ejercicio en G (SOL) posición fundamental

Measures 1-4 of the exercise. The key signature is one sharp (F#), and the time signature is 4/4. The exercise is in G major (SOL) position fundamental. The notation shows a sequence of chords and single notes in both the treble and bass staves.

1 2 3 4

Measures 5-8 of the exercise. The notation continues the sequence of chords and single notes in both the treble and bass staves.

5 6 7 8

Measures 9-12 of the exercise. The notation continues the sequence of chords and single notes in both the treble and bass staves.

9 10 11 12

Measures 13-16 of the exercise. The notation continues the sequence of chords and single notes in both the treble and bass staves.

13 14 15 16

Measures 17-20 of the exercise. The notation continues the sequence of chords and single notes in both the treble and bass staves.

17 18 19 20

Measures 21-24 of the exercise. The notation continues the sequence of chords and single notes in both the treble and bass staves, ending with a double bar line.

21 22 23 24

Ejercicio en G (SOL) posición fundamental

Alternado

Measures 1-4 of the exercise. The right hand plays a series of chords (G4, A4, B4, C5) with a quarter rest, while the left hand plays a descending eighth-note scale (G3, F3, E3, D3, C3, B2, A2, G2).

1 2 3 4

Measures 5-8 of the exercise. The right hand continues the chord sequence (D5, E5, F5, G5) with a quarter rest, while the left hand continues the descending eighth-note scale (F2, E2, D2, C2, B1, A1, G1, F1).

5 6 7 8

Measures 9-12 of the exercise. The right hand continues the chord sequence (A5, B5, C6, D6) with a quarter rest, while the left hand continues the descending eighth-note scale (E1, D1, C1, B0, A0, G0, F0, E0).

9 10 11 12

Measures 13-16 of the exercise. The right hand continues the chord sequence (E6, F6, G6, A6) with a quarter rest, while the left hand continues the descending eighth-note scale (D0, C0, B0, A0, G0, F0, E0, D0).

13 14 15 16

Measures 17-20 of the exercise. The right hand continues the chord sequence (B6, C7, D7, E7) with a quarter rest, while the left hand continues the descending eighth-note scale (C0, B0, A0, G0, F0, E0, D0, C0).

17 18 19 20

Measures 21-24 of the exercise. The right hand continues the chord sequence (F7, G7, A7, B7) with a quarter rest, while the left hand continues the descending eighth-note scale (B0, A0, G0, F0, E0, D0, C0, B0).

21 22 23 24

Ejercicio en D (RE) posición fundamental

Subir el F a F#

The musical score is written for piano in 4/4 time, D major (one sharp: F#). It consists of 24 measures, organized into six systems of four measures each. The exercise is titled "Subir el F a F#" (Ascend F to F#). The notation uses a grand staff with a treble and bass clef. The bass line is a simple four-note scale: D2, E2, F2, G2. The treble line contains chords and single notes. Measures 1-4: Treble has four chords of F#2-G#2-A2-B2. Measures 5-8: Treble has four chords of F#2-G#2-A2-B2, with rests in measures 6 and 8. Measures 9-12: Treble has four chords of F#2-G#2-A2-B2, with rests in measures 10 and 12. Measures 13-16: Treble has four chords of F#2-G#2-A2-B2, with rests in measures 14 and 16. Measures 17-20: Treble has four chords of F#2-G#2-A2-B2, with rests in measures 18 and 20. Measures 21-24: Treble has four chords of F#2-G#2-A2-B2, with rests in measures 22 and 24. The exercise concludes with a double bar line at the end of measure 24.

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

Ejercicio en D (RE) primera inversión

Se mantiene el F#
del ejercicio anterior

A musical score for a piano exercise in D major, first inversion. The score is written in 4/4 time and consists of 24 measures. The key signature has one sharp (F#). The exercise is divided into six systems of four measures each. The first system (measures 1-4) shows the initial chords and bass line. The second system (measures 5-8) continues the pattern. The third system (measures 9-12) introduces some rests in the right hand. The fourth system (measures 13-16) continues with rests in the right hand. The fifth system (measures 17-20) continues with rests in the right hand. The sixth system (measures 21-24) concludes the exercise with a final chord and a double bar line. The bass line consists of a sequence of quarter notes: D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G

Ejercicio en A (LA) posición fundamental

Bajar el F# a F y

Subir el C a C#

The exercise is written for piano in 4/4 time, key of A major. It consists of 24 measures, organized into six systems of four measures each. The notation uses a grand staff (treble and bass clefs). The exercise involves descending and ascending scales with specific fingering and articulation.

Measures 1-4: Descending scale (F#4, E4, D4, C4) in the right hand, and ascending scale (F2, G2, A2, B2) in the left hand. Measures 1 and 2 have a fermata on the final note of each scale. Measures 3 and 4 have a fermata on the final note of each scale.

Measures 5-8: Descending scale (F#4, E4, D4, C4) in the right hand, and ascending scale (F2, G2, A2, B2) in the left hand. Measures 5 and 6 have a fermata on the final note of each scale. Measures 7 and 8 have a fermata on the final note of each scale.

Measures 9-12: Descending scale (F#4, E4, D4, C4) in the right hand, and ascending scale (F2, G2, A2, B2) in the left hand. Measures 9 and 10 have a fermata on the final note of each scale. Measures 11 and 12 have a fermata on the final note of each scale.

Measures 13-16: Descending scale (F#4, E4, D4, C4) in the right hand, and ascending scale (F2, G2, A2, B2) in the left hand. Measures 13 and 14 have a fermata on the final note of each scale. Measures 15 and 16 have a fermata on the final note of each scale.

Measures 17-20: Descending scale (F#4, E4, D4, C4) in the right hand, and ascending scale (F2, G2, A2, B2) in the left hand. Measures 17 and 18 have a fermata on the final note of each scale. Measures 19 and 20 have a fermata on the final note of each scale.

Measures 21-24: Descending scale (F#4, E4, D4, C4) in the right hand, and ascending scale (F2, G2, A2, B2) in the left hand. Measures 21 and 22 have a fermata on the final note of each scale. Measures 23 and 24 have a fermata on the final note of each scale.

Ejercicio en A (LA) segunda inversión

Se mantiene el C# del ejercicio anterior

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

Ejercicio en E (MI) posición fundamental

Bajar el C# a C y

Subir el G a G#

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

Ejercicio en F (FA) primera inversión

Bajar el G# a G

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

Ejercicio en Bb (SI bemol) posición fundamental

Bajar el B a Bb

This piano exercise is written for a grand staff (treble and bass clefs) in 4/4 time. The key signature is Bb major (two flats). The exercise consists of 24 measures, organized into six systems of four measures each. The notation is as follows:

- Measures 1-4:** Treble clef has a whole rest followed by a half note chord (Bb3, D4, F4). Bass clef has a whole rest followed by a half note chord (Bb1, D2, F2).
- Measures 5-8:** Treble clef has a whole rest followed by a half note chord (Bb3, D4, F4). Bass clef has a whole rest followed by a half note chord (Bb1, D2, F2).
- Measures 9-12:** Treble clef has a whole rest followed by a half note chord (Bb3, D4, F4). Bass clef has a whole rest followed by a half note chord (Bb1, D2, F2).
- Measures 13-16:** Treble clef has a whole rest followed by a half note chord (Bb3, D4, F4). Bass clef has a whole rest followed by a half note chord (Bb1, D2, F2).
- Measures 17-20:** Treble clef has a whole rest followed by a half note chord (Bb3, D4, F4). Bass clef has a whole rest followed by a half note chord (Bb1, D2, F2).
- Measures 21-24:** Treble clef has a whole rest followed by a half note chord (Bb3, D4, F4). Bass clef has a whole rest followed by a half note chord (Bb1, D2, F2).

The exercise is a simple harmonic exercise for the right hand, focusing on the Bb major triad. The left hand provides a steady bass line with a whole rest followed by a half note chord.

E_b (MI bemol) posición fundamental

Se mantiene el B_b del ejercicio anterior y bajar E a E_b

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (Bb). It consists of 24 measures, organized into six systems of four measures each. The notation is as follows:

- Measures 1-4:** The right hand plays a series of chords (Bb, Eb, F, Ab) in the first four measures. The left hand plays a descending eighth-note scale: Bb, Ab, Gb, F, Eb, Db, Cb, Bb.
- Measures 5-8:** The right hand continues with chords (Bb, Eb, F, Ab) in measures 5-6, followed by rests in measures 7-8. The left hand continues the descending eighth-note scale.
- Measures 9-12:** The right hand plays chords (Bb, Eb, F, Ab) in measures 9-10, followed by rests in measures 11-12. The left hand continues the descending eighth-note scale.
- Measures 13-16:** The right hand plays chords (Bb, Eb, F, Ab) in measures 13-14, followed by rests in measures 15-16. The left hand continues the descending eighth-note scale.
- Measures 17-20:** The right hand plays chords (Bb, Eb, F, Ab) in measures 17-18, followed by rests in measures 19-20. The left hand continues the descending eighth-note scale.
- Measures 21-24:** The right hand plays chords (Bb, Eb, F, Ab) in measures 21-22, followed by rests in measures 23-24. The left hand continues the descending eighth-note scale.

The score concludes with a double bar line at the end of measure 24.

Ejercicio en C (DO) posición fundamental, primera y segunda inversión

Subir el Bb a B

1 2 3 4

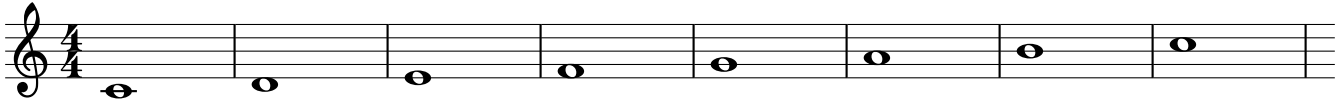
5 6 7 8

9 10 11 12

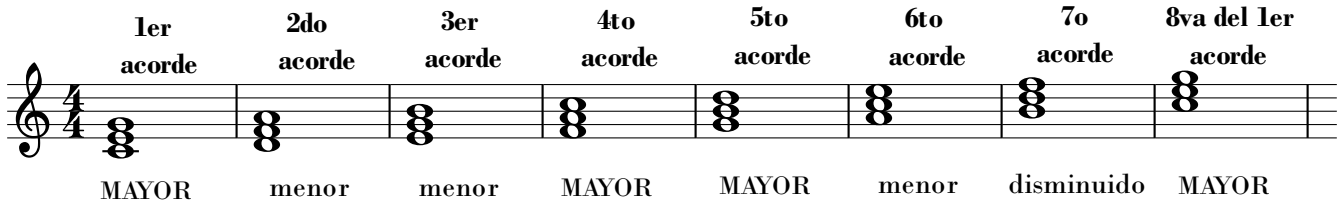
13 14 15 16

17 18 19 20

Intervalos y triadas



Escala de C (DO) Mayor. Se compone de 8 notas. Comienza en C (DO) y termina en C (DO)



Si agregamos una tercera y una quinta nota sobre la tónica de cada nota de la escala, se convierte en una triada llamada acorde.

Podemos observar que solo el primer acorde, el cuarto y el quinto son acordes mayores.

El segundo, tercero y el sexto acorde son menores y el séptimo disminuido.

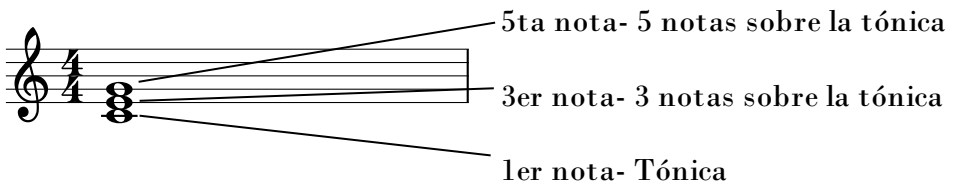
El octavo acorde es el mismo que el primer acorde, solo es una octava más alta.

Lo que hace la diferencia entre los acordes Mayores, Menores y Disminuidos es la distancia entre las notas dentro del acorde, llamados "Intervalos". Estudiaremos estos.

Acordes con séptima

Un acorde con séptima es un acorde formado por la superposición de cuatro notas musicales, o una triada con una séptima nota añadida por encima de la quinta nota.

A continuación es un acorde regular de C (DO) Mayor.



A continuación se ha agregado una séptima nota al acorde de C (DO).

La séptima nota que se agregó no es alterada.

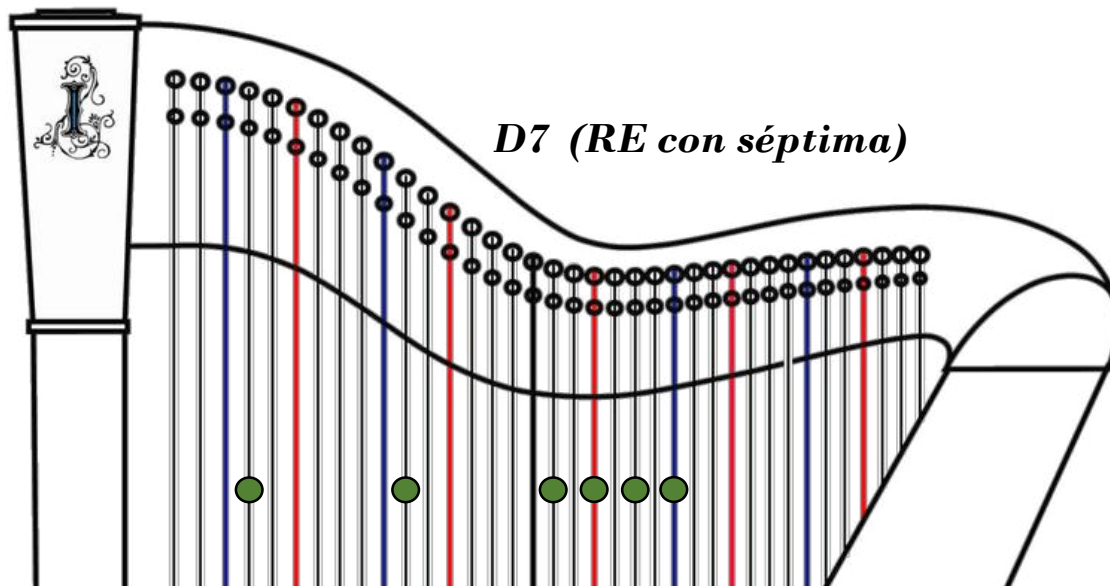
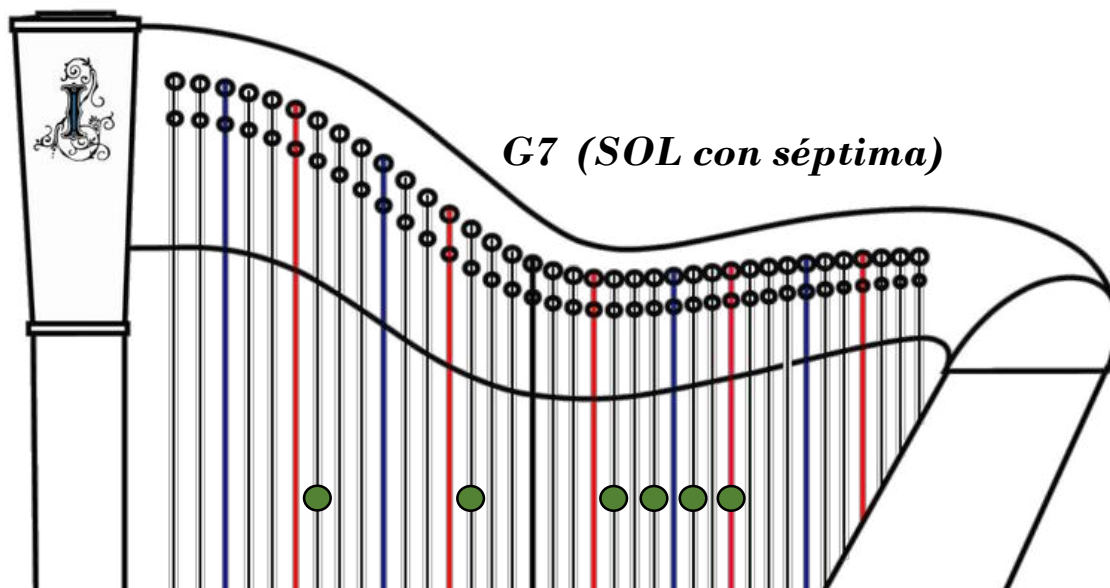
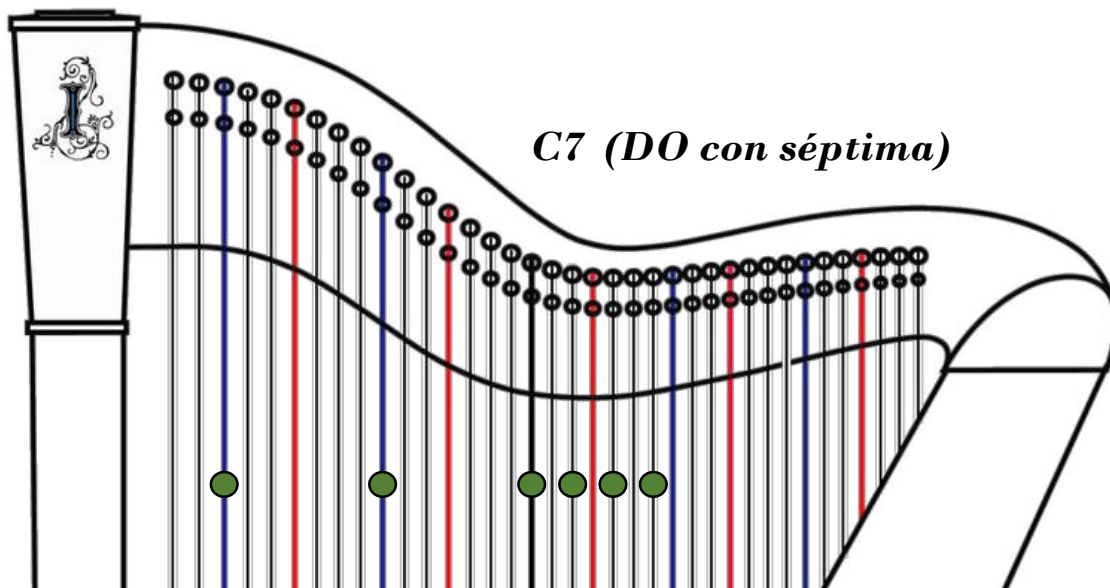
Se denomina acorde de C con séptima mayor (C7maj)

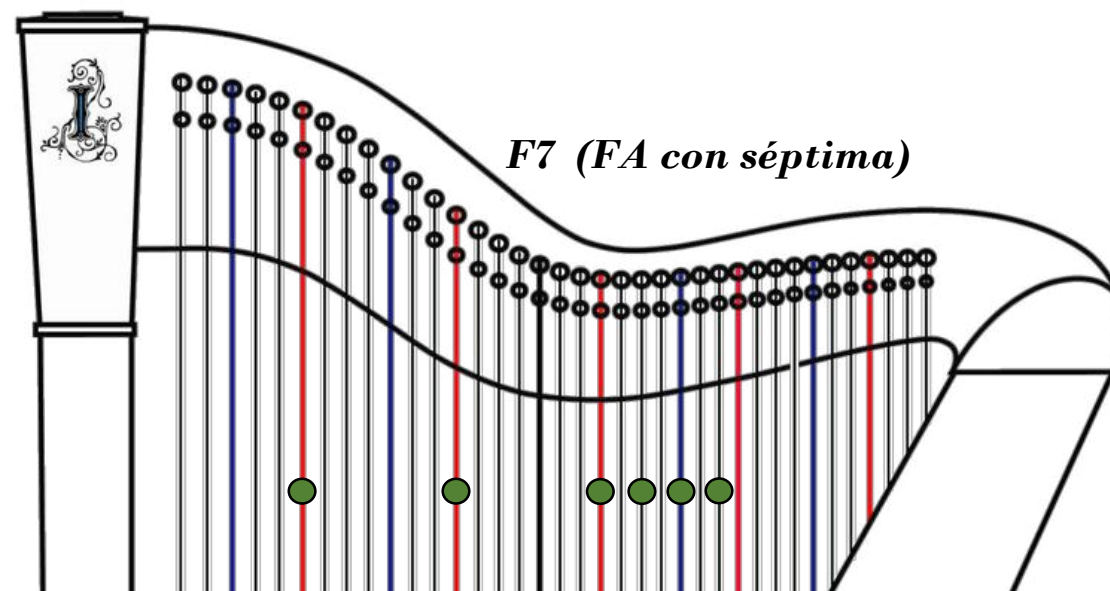
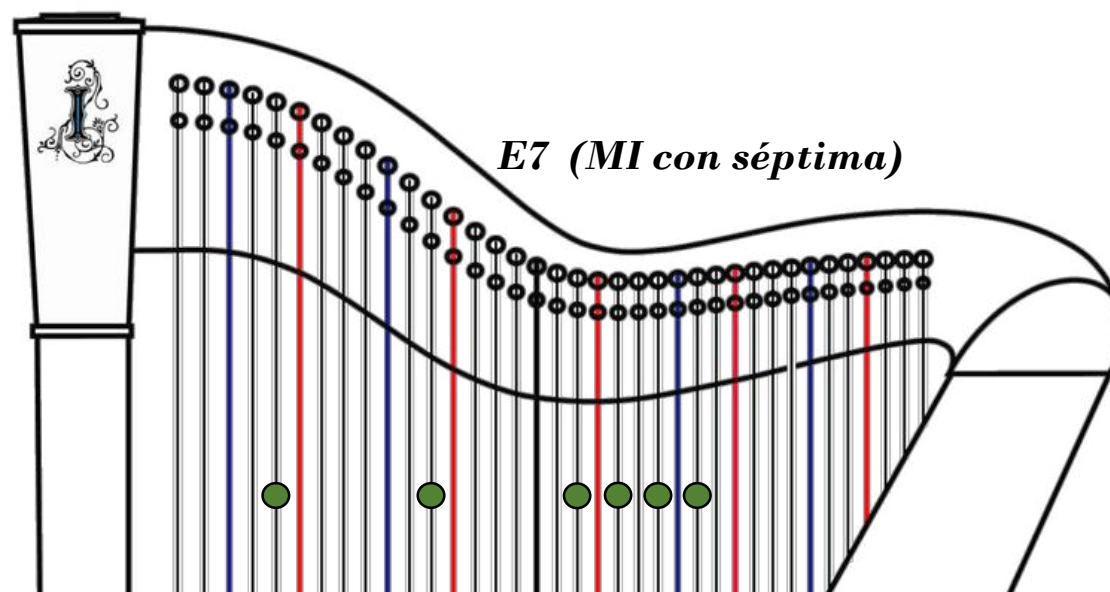
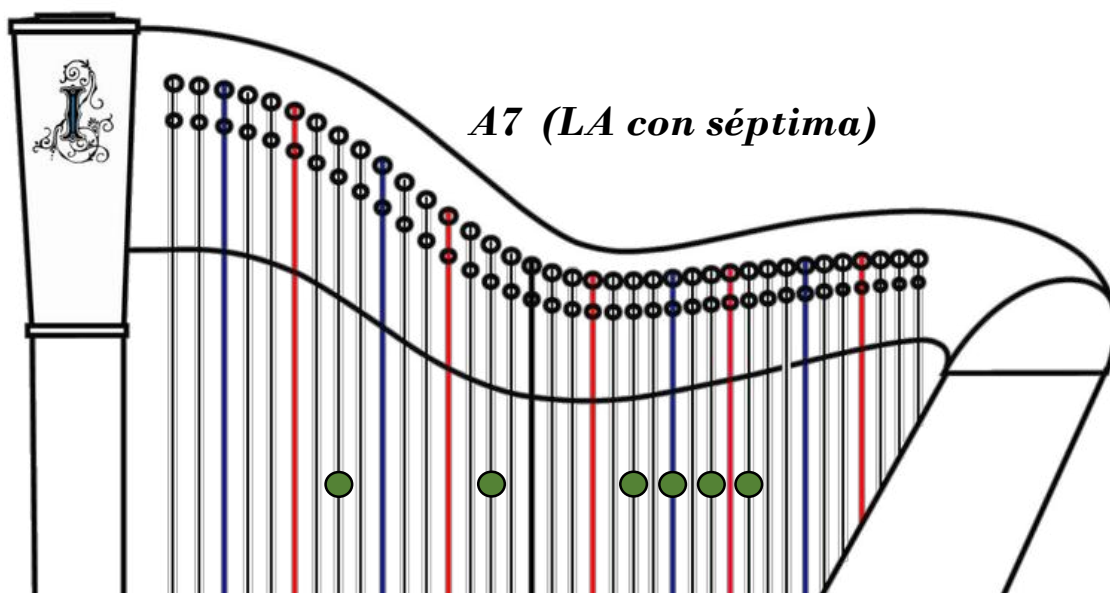


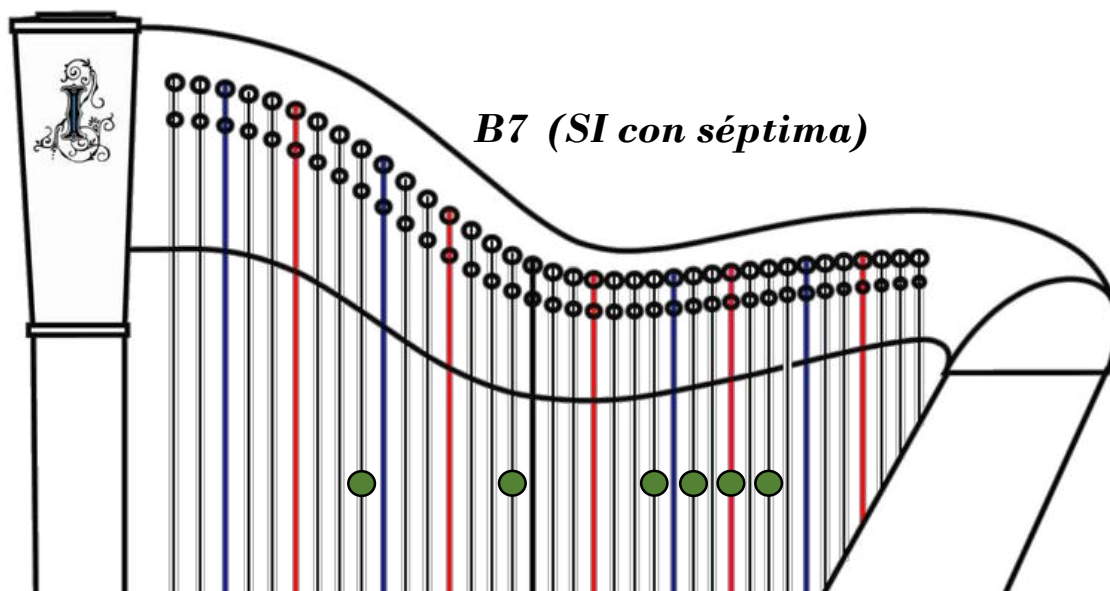
La séptima nota que se agregó se redujo medio tono. Esto porque es un bemol.

Ahora se le denomina acorde de C con séptima menor (C7).

TABLATURAS PARA ARPA FOLKLÓRICA MEXICANA II







Ejercicio de combinación de acordes

C

G7

F

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28

Ejercicio de combinación con movimiento de palancas

G D7 C

Subir F a F# cada vez que toquemos D7 y bajar F# a F al terminar

This piano exercise consists of 28 measures in 4/4 time. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. The exercise is divided into four groups of five measures each, with the final group containing three measures. The chords are G, D7, and C, with a key signature change to one sharp (F#) for measures 13-20. The bass line is fingered 1-5, 2-6, 3-7, 4-8, and 5-9 respectively. The exercise ends with a double bar line.

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28

Ejercicio de combinación con movimiento de palancas

D A7 G

Subir F a F# cada vez que toquemos D y bajar F# a F al terminar

Subir C a C# cada vez que toquemos A7 y bajar C# a C al terminar

The exercise is written for piano in 4/4 time, consisting of 28 measures. The right hand plays chords in the treble clef, and the left hand plays single notes in the bass clef. The exercise is divided into three systems of five measures each, with the final system containing three measures. The chords are D, A7, and G, with specific fingering and articulation markings. The exercise includes a key signature change from one sharp (F#) to two sharps (F# and C#) at measure 14, indicated by the text 'Se mantiene el F# durante el ejercicio. Subir C a C# cada vez que toquemos A7 y bajar C# a C al terminar'.

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28

Se mantiene el F# durante el ejercicio. Subir C a C# cada vez que toquemos A7 y bajar C# a C al terminar

Ejercicio de combinación con movimiento de palancas

A E7 D

Subir G a G# cada vez que toquemos E7 y bajar G# a G al terminar

Subir F a F# cada vez que toquemos D y bajar F# a F al terminar

Subir C a C# y se mantiene durante todo el ejercicio arriba

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28

Ejercicio de combinación con movimiento de palancas

E B7 A

Subir D a D# y F a F# cada vez que toquemos B7 y bajar D# a D y F# a F al terminar

Subir G a G# y se mantiene durante todo el ejercicio arriba

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

Subir C a C# y se mantiene durante el resto del ejercicio arriba.

16 17 18 19 20

21 22 23 24 25

26 27 28

Ejercicio de combinación de acordes

F

C7

Bb

Bajar el B a Bb

This piano exercise sheet is designed for practicing chord combinations in 4/4 time. It consists of 28 measures, numbered 1 through 28, arranged in seven rows of four measures each. The key signature is one flat (Bb), and the time signature is 4/4. The exercise focuses on the F major triad (F4, A4, C5), the C7 dominant triad (F4, Ab4, Bb4, C5), and the Bb major triad (Bb3, D4, F4). The instruction 'Bajar el B a Bb' (Lower the B to Bb) is placed at the beginning, indicating the key signature change. The notation uses a grand staff (treble and bass clefs). The right hand primarily plays chords, while the left hand plays a simple bass line. The exercise is divided into four groups of four measures each, with a final group of four measures at the end. The first measure of each group starts with a new chord, and the subsequent measures show the progression of the exercise.

Ejercicio de combinación con movimiento de palancas

Bb

F7

Eb

Bajar E a Eb cada vez que toquemos Eb y subir Eb a E al terminar

Bajar B a Bb y se man ti en e
duran te todo el ejer ci ci o ab ajo

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

Ejercicio en C (DO) posición fundamental, primera y segunda inversión con digitación combinada

Measures 1-4 of the exercise. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of whole notes: C3, F2, C3, F2, C3, F2, C3, F2. The right hand has fingerings 3, 1, 2, P for the first four measures. The left hand has fingerings 3, 1, 2, P for the first four measures.

1 2 3 4

Measures 5-8 of the exercise. The right hand plays a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4. The left hand plays a sequence of whole notes: C3, F2, C3, F2, C3, F2, C3, F2. The right hand has fingerings 3, 1, 2, P for the first four measures. The left hand has fingerings 3, 1, 2, P for the first four measures.

5 6 7 8

Measures 9-12 of the exercise. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of whole notes: C3, F2, C3, F2, C3, F2, C3, F2. The right hand has fingerings 3, 1, 2, P for the first three measures. The left hand has fingerings 3, 1, 2, P for the first three measures.

9 10 11 12

Measures 13-16 of the exercise. The right hand plays a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4. The left hand plays a sequence of whole notes: C3, F2, C3, F2, C3, F2, C3, F2. The right hand has fingerings 3, 1, 2, P for the first four measures. The left hand has fingerings 3, 1, 2, P for the first four measures.

13 14 15 16

Measures 17-20 of the exercise. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of whole notes: C3, F2, C3, F2, C3, F2, C3, F2. The right hand has fingerings 3, 1, 2, P for the first three measures. The left hand has fingerings 3, 1, 2, P for the first three measures.

17 18 19 20

Ejercicio en C (DO) posición fundamental, primera y segunda inversión con digitación combinada

This musical score is a piano exercise in C major, 4/4 time, consisting of 24 measures. It is divided into six systems, each containing four measures. The exercise focuses on the first, second, and third inversions of the C major triad, with combined fingering and pedaling.

System 1 (Measures 1-4): First inversion (F-A-C).
Measure 1: F4 (3), A4 (2), C5 (3), P (2).
Measure 2: F4 (3), A4 (2), C5 (3), P (2).
Measure 3: F4 (3), A4 (2), C5 (3), P (2).
Measure 4: F4 (3), A4 (2), C5 (3), P (2).

System 2 (Measures 5-8): Second inversion (A-C-F).
Measure 5: A4 (3), C5 (1), F4 (2), P.
Measure 6: A4 (3), C5 (1), F4 (2), P.
Measure 7: A4 (3), C5 (1), F4 (2), P.
Measure 8: A4 (3), C5 (1), F4 (2), P.

System 3 (Measures 9-12): Third inversion (C-F-A).
Measure 9: C5 (3), F4 (1), A4 (2), P.
Measure 10: C5 (3), F4 (1), A4 (2), P.
Measure 11: C5 (3), F4 (1), A4 (2), P.
Measure 12: C5 (3), F4 (1), A4 (2), P.

System 4 (Measures 13-16): First inversion (F-A-C).
Measure 13: F4 (3), A4 (2), C5 (1), P.
Measure 14: F4 (3), A4 (2), C5 (1), P.
Measure 15: F4 (3), A4 (2), C5 (1), P.
Measure 16: F4 (3), A4 (2), C5 (1), P.

System 5 (Measures 17-20): Second inversion (A-C-F).
Measure 17: A4 (3), C5 (2), F4 (1), P.
Measure 18: A4 (3), C5 (2), F4 (1), P.
Measure 19: A4 (3), C5 (2), F4 (1), P.
Measure 20: A4 (3), C5 (2), F4 (1), P.

System 6 (Measures 21-24): Third inversion (C-F-A).
Measure 21: C5 (3), F4 (2), A4 (3), P (2).
Measure 22: C5 (3), F4 (2), A4 (3), P (2).
Measure 23: C5 (3), F4 (2), A4 (3), P (2).
Measure 24: C5 (3), F4 (2), A4 (3), P (2).

Ejercicio Zapateado (Son Jarocho)

The musical score is written for piano accompaniment, consisting of a treble and bass staff. The time signature is 3/4. The piece is divided into measures numbered 1 through 20. The notation includes various musical symbols such as notes, rests, and fingerings. The first system (measures 1-4) includes fingerings 3, 2, 1, P in the treble staff and a 3-measure rest in the bass staff. The second system (measures 5-8) continues the melody in the treble staff with rests in the bass. The third system (measures 9-12) features a continuous eighth-note melody in the treble and eighth-note accompaniment in the bass. The fourth system (measures 13-16) includes fingerings 3, 2, 1, P, 3, P in the treble staff and eighth-note accompaniment in the bass. The fifth system (measures 17-20) concludes the piece with a final melody in the treble and eighth-note accompaniment in the bass.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

Ejercicio La Bamba (Son Jarocho)

3 2 1 P

3 2 1

1 2 3 4

5 6 7 8

Deslizar Deslizar

P 2 1 P P 1 2 3 2 1 P P 2 1 P P

9 10 11 12

3 2 1 P

13 14 15 16

17 18 19 20

Detailed description: This is a piano accompaniment exercise for 'La Bamba' in 2/4 time. The score consists of 20 measures, organized into five systems of four measures each. The right hand (treble clef) features a continuous eighth-note melody, while the left hand (bass clef) provides a simple harmonic accompaniment. Fingerings are indicated by numbers 1-3, and articulation is marked with 'P' (piano) and 'Deslizar' (slide). The exercise is numbered 1 through 20 at the bottom of each measure.

Deslizar

P 2 1 P

P 1 2 3 2 1 P

P 2 1 P

P

21 22 23 24

25 26 27

Ejercicio Las Tres Huastecas (Huapango)

Measures 1-4. Treble clef, 3/4 time. Fingerings: 3 2 1, P 1 2 1, P 1 2 3 2 1, P 1 2 1. The bass line consists of whole notes: C2, G1, F1, E1.

Measures 5-8. Treble clef, 3/4 time. Fingerings: P 1 2 3 2 1, P 1 2 1, P 1 2 3 2 1, 1 P 1 2 3 P. The bass line consists of whole notes: C2, G1, F1, E1.

Measures 9-12. Treble clef, 3/4 time. Fingerings: 1, 2, 1 1 3 2 1 P, P, 1 2 3 2 P. The word "Deslizar" is written above measure 11. The bass line consists of whole notes: C2, G1, F1, E1.

Measures 13-16. Treble clef, 3/4 time. Fingerings: 1, 2, 1 1 3 2 1 P, 1 P 1 P, 1 2 3. The bass line consists of whole notes: C2, G1, F1, E1.

Measures 17-20. Treble clef, 3/4 time. Fingerings: 2, P. The word "Deslizar" is written above measure 19. The bass line consists of whole notes: C2, G1, F1, E1.

21 22 23 24

25 26 27 28

29 30 31 32

33 34

Ejercicio El Aguanieve (Son Jarocho)

This musical score is for a 20-measure exercise in 3/4 time, titled "Ejercicio El Aguanieve (Son Jarocho)". It is written for piano with a grand staff (treble and bass clefs). The piece features a mix of eighth and sixteenth notes, often beamed together, and includes several triplets. Fingerings are indicated by numbers 1, 2, and 3. Dynamics are marked with "P" for piano. Measure numbers 1 through 20 are placed below the corresponding measures.

Measures 1-4: The first system contains measures 1 through 4. Measures 1 and 2 feature eighth-note patterns in the right hand and quarter notes in the left hand. Measures 3 and 4 continue with similar eighth-note patterns.

Measures 5-8: The second system contains measures 5 through 8. Measures 5 and 6 include triplets of eighth notes in the right hand. Measures 7 and 8 continue with eighth-note patterns.

Measures 9-12: The third system contains measures 9 through 12. Measures 9 and 10 have a half rest in the right hand. Measures 11 and 12 feature a descending eighth-note scale in the right hand.

Measures 13-16: The fourth system contains measures 13 through 16. Measures 13 and 14 have a half rest in the right hand. Measures 15 and 16 feature a descending eighth-note scale in the right hand.

Measures 17-20: The fifth system contains measures 17 through 20. Measures 17 and 18 include triplets of eighth notes in the right hand. Measures 19 and 20 continue with eighth-note patterns.

21 22 23 24

25 26 27 28

3 1 P 3 1 P 3 1

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of four measures, numbered 29 to 32. Measure 29: Treble staff has a quarter note G4, an eighth note A4, and a quarter rest. Bass staff has a quarter note G3, a quarter rest, and a quarter note G3. Measure 30: Treble staff has a quarter note Bb4, a quarter note C5, and a quarter rest. Bass staff has a quarter note Bb2, a quarter rest, and a quarter note Bb2. Measure 31: Treble staff has a quarter note D5, a quarter note E5, and a quarter rest. Bass staff has a quarter note D3, a quarter rest, and a quarter note D3. Measure 32: Treble staff has a quarter note F5, a quarter note G5, and a quarter rest. Bass staff has a quarter note F3, a quarter rest, and a quarter note F3.

Ejercicio El Jarocho (Huapango)

P 3 2 1 P 1 2 3 P 3 2 1 P 1 2 3 3 2 1 P

Measures 1-4 of the piece. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the treble clef consists of eighth and sixteenth notes, often beamed together. The bass line is simple, with whole and half notes. Measure 4 ends with a repeat sign and a key signature change to two sharps (F# and C#).

5 3 2 1 P 1 2 1 P 1 2 P 1 P 1

Measures 5-8. Measure 5 begins with a key signature change to two sharps (F# and C#). The melody continues with eighth and sixteenth notes. The bass line remains simple. Measure 8 ends with a repeat sign and a key signature change to one sharp (F#).

9 2

Measures 9-12. Measure 9 begins with a key signature change to one sharp (F#). The melody continues with eighth and sixteenth notes. The bass line remains simple. Measure 12 ends with a repeat sign and a key signature change to two sharps (F# and C#).

13

Measures 13-16. Measure 13 begins with a key signature change to two sharps (F# and C#). The melody continues with eighth and sixteenth notes. The bass line remains simple. Measure 16 ends with a repeat sign and a key signature change to one sharp (F#).

17

3 2 1 P 1 2 3 2 1 2 1 P 1 2 3 1 P 1 P

gliss. gliss.

21

P 1 2 3 2 1 2 1 P 1 2 3 2 1 1 1 2 2 2

25

P 3 2 1 P 1 2 3 P 3 2 1 P 1 2 3 3 2 1 P

dim.

29

(dim.)

Ejercicio Cielito Lindo (Canción Ranchera)

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

Fingerings and accents indicated above notes:

- Measure 9: P, 1
- Measure 10: P, P, 1
- Measure 11: P, P, 1
- Measure 12: 2, 3
- Measure 13: P, 1, P
- Measure 14: 1, 2, 3
- Measure 15: 3, 3

21 22 23 24

25 26 27 28

29 30 31 32

33 34

Ejercicio Quisiera Ser Golondrina (Bolero)

This piano score is for a Bolero exercise in 4/4 time, featuring a key signature of one sharp (F#). The piece consists of 20 measures, organized into five systems of four measures each. The notation includes various musical symbols such as rests, chords, and melodic lines in both the treble and bass staves. Fingerings are indicated by numbers 1-5 above the notes. Dynamics like 'P' (piano) are marked. Performance techniques such as 'Deslizar' (slide) and 'Des.' (release) are noted above specific notes. A trill is present in measure 16. Measure numbers 1 through 20 are printed below the corresponding measures.

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

Musical score for measures 21-24. The score is written for piano (piano) and features a treble and bass staff. The key signature is one sharp (F#). Measure 21: Treble staff has a whole note chord (F#4, A4, C5) and a whole rest; Bass staff has a whole rest. Measure 22: Treble staff has a quarter note (F#4), a quarter note (A4), and a quarter note (C5); Bass staff has a quarter note (F#3), a quarter note (A3), and a quarter note (C4). Measure 23: Treble staff has a quarter note (F#4), a quarter note (A4), and a quarter note (C5); Bass staff has a quarter note (F#3), a quarter note (A3), and a quarter note (C4). Measure 24: Treble staff has a quarter note (F#4), a quarter note (A4), and a quarter note (C5); Bass staff has a quarter note (F#3), a quarter note (A3), and a quarter note (C4).

Musical score for measure 25. The score is written for piano (piano) and features a treble and bass staff. The key signature is one sharp (F#). Measure 25: Treble staff has a quarter note (F#4), a quarter note (A4), and a quarter note (C5); Bass staff has a quarter note (F#3), a quarter note (A3), and a quarter note (C4).

25

Ejercicio Fandanguito (Son Jarocho)

3 2 1 P 1 2 3 2 1 P P P 1 2 1 P 1 2 3 P 1 2 3 2

1 2 3 4

5 6 7 8

3 2 1 P 1 2 3 2 3 2 3 3 P 1 2 1 P 1 2 1 P 1 2 1

9 10 11 12

13 14 15

P 1 2 1 P 1 2 1 P 1 2 1 P

16 17 18 19

3 2 1 P 1 2 3 2 1 P P P

20 21 22 23

1 2 1 P 1 2 3 P 1 2 3 2

24 25 26 27

3 2 1 P 1 2 3 2 3 2 3 2

28 29 30 31

3 P 1 2 1 P 1 2 1 P 1 2 1

32 33 34

35 36 37

P 1 2 1 P 1 2 1 P 1 2 1

38 39 40 41 42

Ejercicio Fragmentos de Huapango (Son Jarocho)

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51

Referencias bibliográficas y electrónicas

Comisión Nacional para el Desarrollo de los Pueblos Indígenas. Fonograma en línea. Arpas indígenas de México. Fecha de publicación 28 de septiembre de 2017. Ref. <https://www.gob.mx/cdi/articulos/fonograma-en-linea-arpas-indigenas-de-mexico?idiom=es>)

Ortíz, Alfredo Rolando. (1991). Latin American Harps. History, Music and Techniques for pedal and non-pedal harpist. Tgird Edition. California, USA: Ortiz Recording and Books.

Poniatowska, Elena. Lilus Kikus. Ilus. Leonora Carrington. México: Ediciones Era: SEP, 1992. Libros del Rincón.

Rodríguez Correa, Ramón. (Compilador). Obras Completas de Gustavo A. Bécquer. Editorial Diana, S. A. México. 1952.

Rodríguez Correa, Ramón. (Compilador). Obras Completas de Gustavo A. Bécquer. Editorial Diana, S. A. México. 1952.

Villar, G. La Naranjita Literaria. Historias dentro de un “pasillo habilitado”. Ref. <https://gvillarliteratura.wordpress.com/2009/01/30/el-arpa-olvidada-rima-vii-g-a-becquer/>.



©Iván Velasco.2018©